

October 19, 1961

Every Thursday 1s 3d

# AMATEUR CINE WORLD



Kodak's  
£19-10-0  
Projector



HOW TO  
SHOOT  
BIG  
CLOSEUPS

A FOUNTAIN



PUBLICATION



# eumig

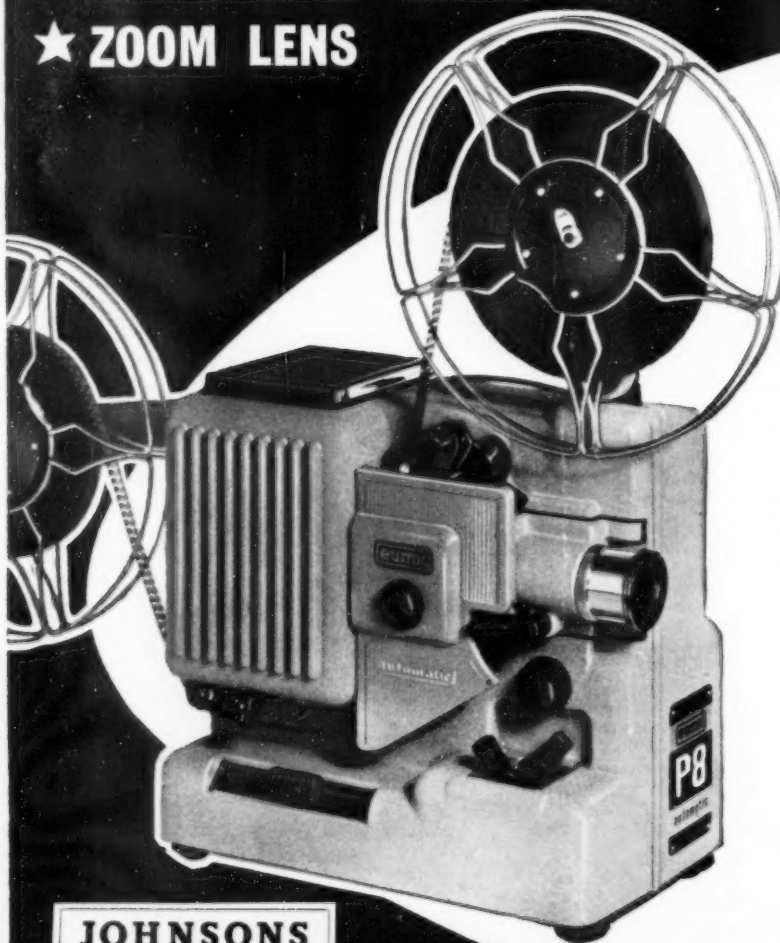
## NOW MORE THAN EVER

*The finest cine value in the World*

**Two outstanding new features for the world's most popular 8mm projector**

★ **AUTOMATIC THREADING**

★ **ZOOM LENS**



**JOHNSONS**  
OF HENDON LTD

A new lens—the EUPRO-ZOOM with the amazing aperture of f/1.3 and infinitely variable between 15 and 25 mm. focal length is now fitted to the EUMIG 8 mm. projectors. Coated on all surfaces the EUPRO-ZOOM produces a crisp and brilliant screen image of any desired size instantly and without moving either projector or screen.

The new P8-AUTOMATIC and P8-PHONOMATIC models feature an automatic threading device which vastly simplifies projection. All the other highly successful features of EUMIG P8 projectors are retained:

FORWARD AND REVERSE PROJECTION  
SINGLE FRAME PROJECTION  
LOW VOLTAGE  
HIGH INTENSITY LAMP  
POWER REWIND  
SILENT RUNNING, etc., etc,

Standard P8 Projector  
(f/1.4 20mm. lens, hand rewind, no reverse) £30 . 15 . 0

P8-Automatic (zoom lens, automatic threading) £39 . 10 . 0

P8-Phonomatic (as above, plus tape synchronizer) £46 . 15 . 0

(All models include lamp and one 400ft. reel)  
Universal Carrying Case £3 . 15 . 0

# SAFE second-hand only

Every item of second-hand equipment shown here has been overhauled and brought up to the Wallace Heaton standard. Every item is guaranteed for one year on the same terms as new equipment. Easy Payments and Part Exchanges are available, and advice from a staff of experts.

## 8mm. CAMERAS

<b>Pailard Bolex BB</b> , Twin lens model f/1.9 Yvar lens. Seven filming speeds, adjustable viewfinder	£38 0 0
<b>Pailard Bolex BBVS</b> , Same as above with a variable shutter fitted or fades. Case	£50 17 0
<b>Eumig C3</b> (black), f/1.9 lens. Built-in exposure meter, 3 filming speeds 8, 16 and 32 f.p.s. Case	£24 10 0
<b>Eumig Electric</b> , f/2.8 lens. Battery driven motor. Continuous run lock	£19 17 6
<b>Cine Kodak Eight 55</b> , f/2.7 lens, spool loading. Single framing speed	£14 10 0
<b>Bell &amp; Howell Sportster</b> (Spigot Mount) f/2.5 lens, four filming speeds	£14 15 0
<b>Bell &amp; Howell 605C</b> , Spool loading, 3 lens turret, f/1.9 focusing T.T.H. lens fitted, five filming speeds. Critical focuser. Case	£37 15 0
<b>Kodak Brownie Automatic</b> , f/2.3 lens, fully automatic exposure control, meter adjustable from 5-40 A.S.A. Ever Ready case	£30 0 0
<b>Cine Kodak Magazine 8</b> , Magazine loading, 4 filming speeds, f/1.9 focusing lens supplied with w/a lens	£37 15 0
<b>Deikko 12B</b> , f/2.5 fixed focus lens. Single filming speed	£12 10 0
<b>Zeiss Movikon</b> , f/1.9 focusing Tessar lens. Parallax corrected viewfinder, built-in exposure meter	£62 10 0
<b>Pailard Bolex L8</b> , single lens model, f/2.8 Yvar fitted. Four filming speeds, adjustable viewfinder lens is interchangeable with any L8 fitting lens; case	£17 15 0
<b>Reverse 8</b> , model fifty five, f/2.8 lens, two filming speeds 16-64 f.p.s.	£12 10 0
<b>Bell &amp; Howell Viceroy</b> , 3 lens turret standard lens T.T.H. f/1.7, Taytal telephoto lens f/1.9, 25mm. Serital, the w/a lens, is 6.5mm. f/1.75 Pelotal, four filming speeds	£59 17 6
<b>Bell &amp; Howell Autotest</b> , 3 lens turret. Autotest. This is a fully automatic camera with 3 lenses, all f/1.9, single filming speed, continuous run lock. Case	£46 10 0
<b>Cine Kodak model 60</b> , spool loading, f/1.9 lens, single filming speed camera is supplied with a telephoto lens of 1½" focal length f/4.5. Case	£21 15 0
<b>Beaulieu MRS</b> , Zoom lens Reflex camera. Lens is the Angenieux 9-36mm. f/1.8. Five filming speeds, variable shutter for fades, frame counter	£115 0 0
<b>Pailard Bolex H8</b> , 3 lens turret camera with a 10-30mm. f/2.8 Pan-Cinor zoom. Camera is 100ft. spool loading. Six fully governed filming speeds, frame counter and backwind. Critical focuser. Case	£138 0 0
<b>Bell &amp; Howell Filmo Model 134</b> , f/2.5 spigot mount lens, four filming speeds, Case	£13 15 0
<b>Bolex DBL</b> , 3 lens turret with standard f/1.8 Yvar, f/2.5 25mm. Yvar telephoto, f/1.8 5.5mm. Switar wide angle. Built-in exposure meter, 7 filming speeds, variable shutter, case	£118 0 0
<b>Cima D8</b> , 12.5mm. f/2.5 lens, E.R.C.	£16 10 0
<b>Bell &amp; Howell 172</b> , magazine loading, twin lenses	£62 10 0
<b>Agfa Movex 8</b> , f/2.8 lens, E.R.C.	£9 17 6

<b>Bolex DBL</b> with f/1.8 13mm. Yvar lens, variable shutter, built-in meter, variable speeds	£67 10 0
<b>Bolex C8SL</b> , built-in meter, 12.5mm. f/1.9 Yvar, fixed focus	£36 0 0
<b>Bolex B8L</b> with 13mm. f/1.8 Yvar and 36mm. f/2.8 Yvar, pistol grip, built-in light meter, variable shutter	£76 10 0
<b>Admira 811A</b> , twin f/2.8 lenses of 12.5 and 35mm. 12, 18, 24, 36 and 48 f.p.s. filming speeds, backwind, single picture and continuous run, parallax corrected viewfinder	£29 15 0
<b>Eumig Servomatic</b> , fully automatic exposure control, electric motor, f/1.8 13mm. lens, E.R.C. Condition as new	£32 10 0
<b>Yashica 8.5 Zoom</b> , f/2.8 12.5-38mm. Zoom lens. Coupled viewfinder	£29 10 0
<b>Bell &amp; Howell 605B</b> , with 12.5mm. f/1.9 and 36mm. f/1.8 focusing lenses, 8, 12, 16, 24 and 32 f.p.s. filming speeds, case	£49 15 0
<b>Bell &amp; Howell Autotest II</b> , single f/1.9 12.5mm. lens, fully automatic exposure control, case	£33 17 6
<b>Bell &amp; Howell 605C</b> , triple lens turret camera with 5" f/1.7 Taytal focusing lens and 6.5mm. f/1.75 Pelotal fixed focus lens, critical focuser, filming speeds 8, 12, 16, 24 and 32 f.p.s., built-in exposure calculator	£57 10 0

## 9.5mm. CAMERAS

<b>Pathscope H</b> , magazine loading, with f/2.5 lens	£7 10 0
<b>Pathscope Prince</b> , magazine loading, f/2.8 lens and pouch case, as new	£12 12 0

## 16mm. CAMERAS

<b>Cine Kodak Special I</b> with 4 lenses, 15mm. f/2.7, 25mm. f/1.9, 2" f/3.5, 3" f/4.5, spare magazine, reflex focuser, prismatic parallax-corrected finder, case	£320 0 0
<b>Bell &amp; Howell Autoload 403T</b> with f/1.9 Serital, 16-64 f.p.s. twin turret, latest model	£76 10 0
<b>Bell &amp; Howell Filmo 141A</b> with f/1.5 Cooke lens, filming speeds 8, 16, 24 and 32 f.p.s. case	£23 10 0
<b>Bell &amp; Howell Filmo 70DA</b> , 100 ft. spool loading, with 20mm. T.T.H. f/3.5, 25mm. Taylor Hobson Cooke f/3.5 and Taylor Hobson Cooke Telekinic 3½" f/3.3 lenses, filming speeds, 8, 12, 16, 24, 32, 48 and 64 f.p.s., no case	£57 10 0
<b>Bell &amp; Howell Autoload</b> , 3 lens turret model (Brown), f/1.9 focusing lens. Range of filming speeds	£52 10 0

## SPECIAL OFFER

16mm. Cine Kodak Magazine cameras, f/1.9 lens, 8, 16 and 64 f.p.s., case	£19 17 6
<b>Eumig C16</b> , 100ft. spool loading, f/1.9 lens, built-in exposure meter, range of filming speeds	£90 0 0
<b>Bell &amp; Howell 200TA</b> , 3 lens turret model, magazine loading standard f/1.9 lens, 2" f/1.4 telephoto and T.T.H. w/a lens	£145 0 0

<b>Eumig C14R</b> , 100ft. spool loading, f/1.9 standard lens, f/1.9 telephoto and w/a lenses. Built-in exposure meter, parallax corrected viewfinder, range of filming speeds	£130 0 0
<b>Bell &amp; Howell 70DR</b> , 3 lens turret camera, lenses fitted: standard f/1.9 T.T.H. Serital. Wide angle, f/1.8 10mm. Angenieux and telephoto is 75mm. f/2.5 Angenieux, seven filming speeds. As turret is turned viewfinder is adjusted. Case	£210 0 0
<b>Cine Kodak Model BB Junior</b> , 50ft. spool loading, f/3.5 lens, single filming speed, case	£8 17 6
<b>Cine Kodak BB Junior</b> —same as above, case, but with f/1.9 lens	£10 17 6

## 8mm. PROJECTORS

<b>Pathscope Mk. VIII</b> , variable speeds, power rewind, 400ft. arms, 8v. 50w. lamp	£19 10 0
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## 16mm. PROJECTORS

<b>Kodak EE</b> , 400ft. arms, power rewind, case	£12 10 0
<b>Pailard Bolex DA</b> , 200ft. arms, power rewind	£22 10 0

## CINE LENSES

<b>Type "C" for 16mm. Cameras</b>	
<b>Kern Switar f/1.4 25mm.</b> click stop, focusing	£32 10 0
<b>Kern Switar f/1.8 16mm.</b> focusing, RX fitting for reflex	£29 17 6
<b>Kern Yvar f/2.8 16mm.</b> click stops	£18 0 0
<b>Elitar f/2.5 17mm.</b> focusing, coated	£9 9 0
<b>Kern Yvar 100mm.</b> f/3.3 coated, click stop	£35 0 0
<b>Kern Switar 50mm.</b> f/1.4 coated, click stop	£39 10 0
<b>Kern Switar 16mm.</b> f/1.8 RX fitting	£29 13 0
<b>Meyer Primoplan 25mm.</b> f/1.5	£8 10 0
<b>Dallmeyer f/1.5 speed anastigmat</b>	£8 17 6
<b>T.H. Cooke f/2.7 25mm.</b>	£6 10 0
<b>Kern Yvar 25mm.</b> f/2.5	£5 0 0
<b>Dallmeyer 25mm.</b> f/1.9	£4 17 6
<b>Wollensak 17mm.</b> f/2.7 coated	£11 10 0
<b>Type "D" Mount for 8mm. Cameras</b>	
<b>Kern Yvar f/1.8 13mm.</b> focusing	£16 10 0
<b>T.T.H. Pelotal, f/1.75 6.5mm.</b> fixed focus	£6 10 0
<b>Kern Yvar f/2.5 25mm.</b> coated, focusing	£5 0 0
<b>Schneider 38mm.</b> f/2.8 Xenor, coated	£14 17 6
<b>Dallmeyer 1½"</b> f/1.9 coated, click stop	£14 10 0
<b>Steinheil Cassarist 1½"</b> f/2.8 coated, click stop	£10 10 0
<b>Kern Yvar 12.5mm.</b> f/2.5 coated	£6 0 0
<b>T.T.H. 12.5mm.</b> f/2.5 coated, click stop	£3 0 0

## VARIOUS LENSES WITH SPECIAL MOUNTS

<b>Taytal T.T.H. 6.5mm.</b> f/1.75 for Viceroy thread, coated, click stop	£14 17 6
<b>2x Telelongar for Agfa case</b>	£15 0 0
<b>Eumicron w/a att. for Eumig C3 case</b>	£10 10 0
<b>Eumicron att. for Eumig C16</b>	£15 15 0
<b>Schneider Curtar w/a att. for Agfa</b>	£16 10 0
<b>Schneider Longar 2x Tele att. for Baur</b>	£13 17 0
<b>Bell &amp; Howell w/a att. for 200EE</b>	£42 0 0
<b>Universal Kodak fitting, 63mm.</b> f/2.7	£25 0 0
<b>Tele Megor 150mm.</b> f/4 for Kodak special	£14 15 0
<b>Som Berthiot w/a att. for Bolex 8mm.</b>	£12 10 0
<b>Cine Kodak 25mm.</b> f/1.9 magazine	£4 15 0
<b>Kodak 9mm.</b> w/a converter for Brownie	£8 15 0

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**BAUER**

*plan for  
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quality at  
★lower cost!*

Picture quality is governed by the least efficient unit used in taking and projecting, no matter whether it be the camera, the film or the projector. Any one can affect the quality of the picture on the screen.

It is logical that a camera and projector created by the same expert designer and made in the same factory should combine to give better results than equipment of two different makes. Bauer equipment has long been recognised as the finest in the world, but good equipment is costly and therefore not within the reach of every cine enthusiast.

Appreciating this, we are making a special offer. It will enable you to afford the finest equipment and — by providing the highest possible standard of quality in the projected picture — inevitably cause you to think of Bauer.

The quality of Ferraniacolor 8mm. cine film speaks for itself: introduced into Great Britain this year it has become the regular choice of more than 50,000 amateur cinematographers. Could there be better proof?



### SPECIAL OUTFIT REBATE OFFER

**BAUER 88F Camera** with fully automatic or manual control, f/1.8 Schneider Lens ... .. £47 10 7  
Solid Leather E.R. Case ... .. £3 13 6

**BAUER T10/L 8mm. Projector** with f/1.4 Kiptagon Lens (wide angle for large pictures) ... .. £39 17 6  
Projector Cover (which can also be used to support the projector in use) ... .. £1 15 0

**FERRANICOLOR 8mm. Film** (including processing) ... .. £1 5 7

Total List Price **£94 2 2**

★ Less SPECIAL OUTFIT REBATE: **£12 0 0**

**Net Cost to YOU: £82 2 2**

If you wish to buy the above items separately over a period, they can still be obtained at the normal list prices and you will still get the finest 8mm. equipment that money can buy.

Distributed by

**NEVILLE BROWN**



THE  
CINE SPECIALISTS  
IN THE  
CITY OF LONDON

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## THE NEW BOLEX B8L & D8L With Improved Lightmeter and Backwind



Similarly built to the previous world-famous B8L and D8L cameras, these new models incorporate many new features, making them the most versatile pocket cameras on the market.

They retain the famous "behind the lens" photo cell meter which measures the exact amount of light reaching the film, but the electric cell is smaller and more sensitive, giving even greater exposure accuracy than in the previous models. An adjustable built-in calculator dial, giving the galvanometer guide number is now fitted to the door of the camera. This shows at a glance the setting required for all three lenses: wide angle, standard and telephoto. No further adjustments are necessary for filters and hoods. A gear operated backwind with audible indication of frames wound back is fitted. This feature used in conjunction with the shutter fade produces a nice transition from one scene to another.

New type optical viewfinder incorporates 5.5- 12½- 25- and 36-mm. focal lengths.

B8L with f/1.9 YVAR fixed focus lens	£75	5	6
B8L with f/1.8 YVAR focusing lens	£86	5	0
D8L with f/1.8 YVAR focusing lens	£94	3	4
D8L with f/1.5 Switar focusing lens	£111	0	5

Beautifully finished in black leatherette and satin chrome.

Hire Purchase Deposit 20 per cent. and Balance in twelve months.



**HIRE PURCHASE TERMS: 20% DEPOSIT & BALANCE IN 12 MONTHS**

**For all Your Cine Requirements write to 66 Cheapside, EC2**

### USED 8mm. CINE CAMERAS

8mm. Bell & Howell "624B" f/1.9 lens and case	£18	10	0
8mm. Bell & Howell Autoset Magic Eye camera and case	£29	17	6
8mm. Bauer "88B" coupled exposure meter, f/1.9 lens	£35	18	6
B8/VS Bolex Twin Lens Turret with f/2.5 lens and 1¼in. f/4 telephoto	£45	10	0
8mm. Sankyo Movimat, 3 lenses, magic eye, complete with case	£39	17	6
B8 Bolex with 5.5mm. f/2 Pixar wide angle lens	£35	10	0
8mm. B. & H. Viceroy Triple Lens Turret with critical focuser with 12½mm. f/2.5, 6.5mm. f/1.75 and 36mm. f/1.9 Taylor Hobson coated lenses	£53	10	0
B8L Bolex with meter behind the lens, fitted with 13mm. f/1.9 focusing lens, variable speeds, variable shutter, as new	£59	10	0
8mm. American Bell & Howell model 172A, Twin lens turret, fitted with 12½mm. f/1.9 and 36mm. f/1.9 lenses. Variable speeds, takes 25ft. double run magazine loading film, in new condition	£45	0	0
8mm. Cima D8A, fitted with f/1.9 lens in focusing mount, variable speeds, complete in case	£25	10	0
D8L Bolex with meter behind lens, fitted with 13mm. f/1.9 Yvar focusing lens, variable shutter, variable speeds	£75	0	0

D8L Bolex with meter behind lens, fitted with three Switar focusing lenses: 5.5mm. f/1.8, 13mm. f/0.9 and 36mm. f/1.8. Variable speeds, variable shutter. (as new)  
List Price £225 ... £175 0 0

16mm. Bell & Howell 200EE fully automatic exposure control, takes 50ft. magazine loading film ... £139 0 0

16mm. Bell & Howell 240EE fully automatic exposure control, takes 100ft. spool loading film (as new) ... £145 0 0

B8L Bolex, meter behind the lens. 13mm. f/1.9 YVAR and 36mm. f/2.8 YVAR lens. As new ... £79 0 0

16mm. Pathe Webbo Special, Reflex viewfinder, lin. f/1.9, 3in. f/3.5 and 6in. f/5.5 lenses ... £155 0 0  
Fi-Cord Portable Tape Recorder, 2 speeds 7½ and 1½ inches per second. Complete with battery charger. As new ... £45 0 0  
3 way Mixer Unit with headphones for 640 Bell & Howell projector ... £17 17 0

### NEW AMERICAN 8mm. CARTOONS FEATURING WORLD - FAMOUS EXCLUSIVE STARS & SUBJECTS.

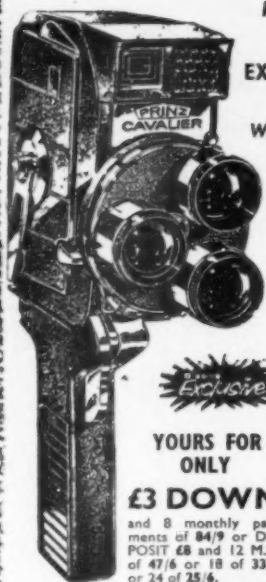
BUGS BUNNY	LITTLE DUCKLING
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HENRY HAWK	SNIFFLES THE MOUSE
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100ft. Black and White	£2	5	0
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### 10 WARNER BROS. 8mm. MAGNETIC SOUND CARTOONS IN BRILLIANT EASTMAN COLOUR. — PRICE £7 17 6

	Title	Star
SCA-25	BOOBY HATCHED	LITTLE DUCKLING
SCA-26	ALL THIS AND RABBIT STEW	BUGS BUNNY
SCA-27	BUSY BAKERS	WARNER BROS. FAIRY TALE SPECIAL
SCA-28	BABY BOTTLENECK	DAFFY DUCK, PORKY PIG
SCA-30	EGG COLLECTOR	SNIFFLES THE MOUSE
SCA-31	FEATHER IN HIS HARE	BUGS BUNNY
SCA-32	HARE FORCE	BUGS BUNNY
SCA-33	PIGS IS PIGS	JUNIOR PIG
SCA-34	MY FAVORITE DUCK	DAFFY DUCK
SCA-36	HARE RAISING HARE	BUGS BUNNY

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Half the cost of comparable models

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- ★ **ULTRASPEED** 1/1.8 coated lenses, newly composed to give sparkling colour with top-flight definition.
- ★ **EXPOSURE METER** is fully coupled and sets all three lenses at once. Extreme sensitivity—simply line up two pointers.
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- ★ **WIDE ANGLE** "Raydex" 1/1.8 lens, perfect for interior scenes and outdoor perspectives. **TELEPHOTO** "Grosses" 1/1.8 lens brings you powerful close-ups. **STANDARD** "Cinepar" 1/1.8 is the perfect high-speed lens.
- ★ **BUILT-IN FILTERS**. Two turret-mounted filters are swung into position at a finger's touch. The Haze filter cuts out glare, gives richer colours. An "A-3" filter lets you use Type "A" film outdoors.
- ★ **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
- ★ **POWERFUL MOTOR** runs at controlled speed.

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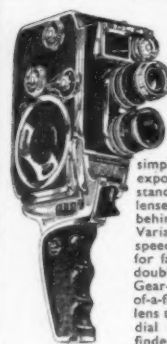
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**BOLEX B8LA**  
**£80.14.11**

With Yvar f/1.8 foc. mt. lens. Built to take the very latest ultra-fast film, yet very simple to handle. Always-accurate exposure, one lightmeter setting for standard, telephoto and wide angle lenses (lightmeter itself actually behind lens for absolute accuracy). Variable speeds for normal, slow and speeded-up motion, variable shutters for fade-ins, fade-outs, lap dissolves, double takes and other special effects. Gear-operated backward for touch-of-a-finger lap dissolves, etc. Twin-lens turret, with adjustable calculator dial and built-in wide angle viewfinder. A masterpiece of precision engineering. Built like a fine Swiss watch. An 8mm. cine camera you must have.

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**BOLEX D8LA, £95.9.8**

With Yvar 13mm. f/1.8 foc. mt. lens. Another great precision camera, with all the marvellous features listed above, plus triple Turret for instant lens selection. "The best cine-camera in the world".

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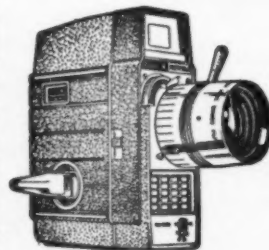
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## AUTOSET III ZOOM

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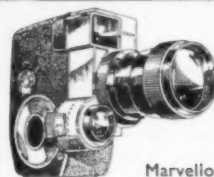
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(Complete with pistol grip and case)



Now Bell & Howell present the ZOOM model of the famous AutoSet. This new ZOOM AutoSet is really tremendous value—the price includes pistol grip and English hide compartment case. All the precision features of the world-famous AutoSet. F1.8 haze corrected-Zoom lens 10 to 29mm. optical Zoom viewfinder coupled to zoom lens, 3 way starting button, controlled motor—no slow down. Film speed 5 to 40 ASA. Built-in filter. Also manual exposure control.

£8 DOWN and 8 monthly payments of £9/2/9 or DEPOSIT £16 and 12 monthly payments of £3/7/6 or 18 of £3/15/- or 24 of £2/17/6.



## SANKYO ZOOM 8

(complete with pistol grip)

£74.10.5

Marvellous f/1.8 zoom lens of entirely new type of optical glass, with ten layers and seven complexes, giving dynamic zooming effect. Special titanium coating makes extra bright zoom finder remarkably easy to use. Always-accurate automatic exposure. Six speeds. Film counter. Film inspection window. Exceptional value.

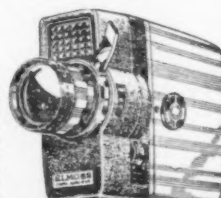
£7 DOWN and 8 monthly payments of £9/1/6 or £15 deposit and 12 monthly payments of £5/6/9 or 18 of £3/14/6 or 24 of £2/17/3.

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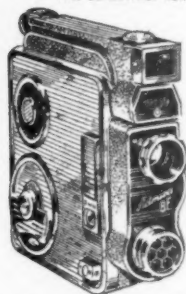
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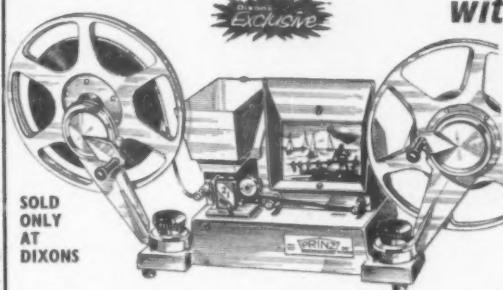
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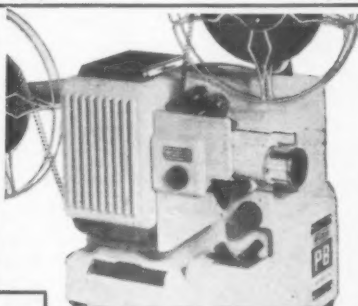
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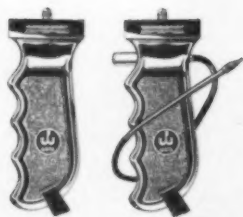
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**Dunco cabinet for 200ft. reels £1 · 19 · 6**

**Dunco cabinet for 400ft. reels £2 · 6 · 3**

### WATA 8mm. CINE REEL

Wata Cine reels are of all plastic construction to minimise damage and breakage, the reels have three scales on their sides to indicate the length of film in feet, metres and also in minutes of running time. The plastic reel container is specially moulded so that several will fit snugly, one atop the other without falling over. They are made in three sizes, the usual 200ft. and 400ft. and also the unusual but very sensible, 20 minute running 300ft. reel—just right for home use.

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Vol. 2. No. 39  
(Old series Vol. 26. No. 39)  
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Assistant Editor  
George Zygmond

Technical Editor:  
PHILIP JENKINS  
F.R.P.S.

Advertisement Manager:  
TREVOR JONES

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## FAMILY FILM COMES TOP

FOR THE first time that anyone can remember, a family film has carried off the major award (the *Daily Mail* Challenge Trophy) in the annual competition organised by the Institute of Amateur Cinematographers. We welcome this news as an overdue kick in the pants for those supercilious chaps who use "baby on the lawn" as a term of contempt while they themselves churn out tenth rate imitations of professional second features.

The winning film, *A Lick and a Promise*, is a charmingly unpretentious comedy about a small boy, a dog and an ice cream van. Produced by Frank M. Marshall of Whitecraigs, Renfrewshire, it was first shown to the public at last year's Scottish Amateur Film Festival.

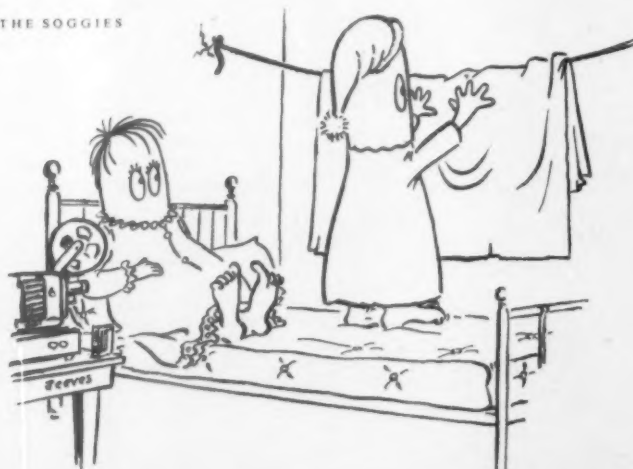
Mr. Marshall's wife, son and daughter-in-law, all made the long trip to London to see him collect his prize from the hands of Margaret Lockwood at the French Institute on September 30 (See picture on page 613). The only notable absentee on this happy family occasion was grandson, Frank junior, who plays the leading rôle in the film. Not much of a traveller as yet, he was back home in Scotland conserving his energies for another big acting job in the next Marshall production.

Talking to Mr. Marshall at the I.A.C. Dinner on the eve of the presentation ceremony, we learned that he had scripted *A Lick and a Promise* down to the last detail, but attributed the picture's success to one supremely lucky shot that was not on the schedule. "It just so happened", he said, "that the dog grabbed an ice cream cone while I had my finger on the camera button and that moment makes the film".

This, of course, is an over-modest statement. The whole secret of success in amateur film making is to plan carefully and yet keep the plan flexible so that spontaneous action can be woven into it. We all get lucky shots occasionally, but lucky shots are no good unless we have the fabric of a film to put around them.

One reason why family films seldom get the top prizes is that their makers depend too much on luck and neglect the patient virtue of craftsmanship. This is just the virtue that Mr. Marshall has cultivated during his many years as an active movie maker. His reward is well deserved and we hope that *A Lick and a Promise*, which will be available in due course from the I.A.C. Library, may inspire many others to do likewise.

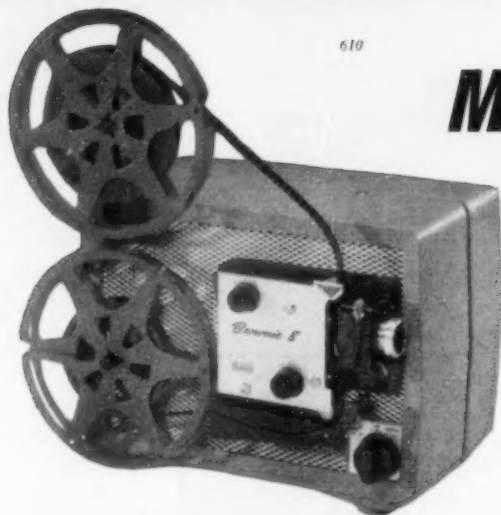
THE SOGGIES



"Are we going to have this performance every time the postman brings a film back early?"

# Making

## KODAK'S NEW BROWNIE 8 PROJECTOR



On October 30th, Kodak introduce their latest projector which features completely automatic film threading, right on to the take-up reel. This Brownie 8, the Model A.15, is small, light, and costs less than £20.

Here we take readers on a trip round the production line at Kodak's Stevenage, Herts., factory, to see how this unusual projector is made.

GONE, PROBABLY forever, are the days when assembly of an 8mm. projector was a matter of conventional engineering work, of machined castings, of dozens of holes being drilled and tapped, days when it was as practical to make a few projectors as a lot; when, indeed, the idea of real *quantity* production may even have been an embarrassment to the manufacturer.

Today, the 8mm. market has become an important mass market where production must be measured in tens or even hundreds of thousands, where 25 years ago probably a production numbering in just hundreds would have sufficed.

Costs must be brought down, down, down — the modern 8mm. projector is better value for money than has ever been possible before.

Performance, too, is better today — much better, in terms of light on the screen — than would have been possible at the price even a few years ago.

But most of all, the machine must be simple to use, for 8mm. is bringing in new users all the time — some of them caring little for technical matters. Movie cameras and projectors today are simpler than ever to use, so we are reaching the cine equivalent of the famous Box Brownie.

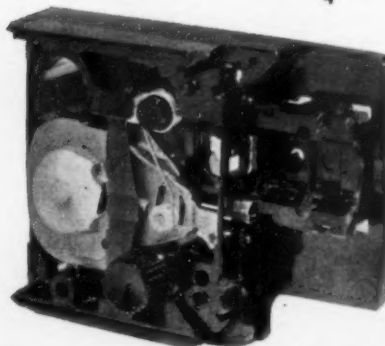
Kodak's latest contribution to simpler 8mm. movies is the BROWNIE 8 PROJECTOR MODEL A.15 (available after October 30th). This American designed machine — already on the market in the U.S.A. — has been adapted to British needs (the electricians are different), and is now being made here by Kodak Limited. Some of the parts come from America. They are so complicated that it would hardly be worth tooling-up to produce the same components in Britain as well.

This Brownie 8 features automatic threading — and there are no sprockets. You just switch on, insert the end of the film from the loaded reel into the top of the gate, and the machine does the rest. The film even threads itself on to the take-up reel.

In construction, this Brownie 8 breaks new ground: it has been designed so that virtually no old style "engineering" is required to assemble it. Most of the work has been put into the design of the

individual parts. There are no die-castings, but a number of intricate plastic mouldings; clever use has been made throughout of modern production techniques, spring fixings, and so on.

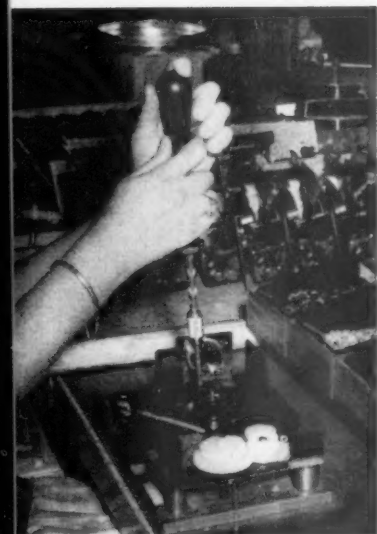
Surely this is the most "productionised" projector ever made. Tooling-up to produce it must have cost a fortune! Yet now that initial phase is completed, projectors can be turned out very quickly indeed.





5

1. Assembly of the Brownie A.15 begins with the intricate black Bakelite moulded claw housing.
2. First operation along the production line is to assemble the front of the gate and the sprung inner edge guide into the Bakelite claw housing. Parts are retained by pressure from a special tool in a hand-press. An oil retaining bush is also fitted.
3. More parts are assembled into the claw housings, including the steel claw unit which runs on three hard steel balls, and the white nylon cam with its ground steel spindle already moulded into it. The parts are all lubricated for life with a special grease.
4. The claw assembly is retained by a flat spring clipped behind grooves in the moulding. The main cam is at the left of the unit.
5. The voltage-dropping resistance and the motor are fixed to the back mechanism plate. Automatic screwdrivers driven by high pressure air are used for quickness in assembly.



6

6. The Tru-Flector lampholder bracket is screwed to the rear side of the front mechanism plate, on to which the claw frame unit has already been assembled. The white nylon gears drive the take-up.
7. Having put on the belts, the back mechanism plate is fixed to the front plate, and wiring completed. The snubbers and 45° mirror components are put in, followed by the front cover on the claw housing, retained by special screws which ensure that the user will not be able to undo them. If he did, he probably wouldn't be able to get all the parts back again.
8. First running test! The completed mechanism, not yet in its case, is clipped into a wooden fixture, loaded with test film, take-up tension set, and a picture projected on to the small test screen.
9. The assembled projector is fitted into the grey plastic case; it is retained by specially designed springs which bite into the ribs of the case. The back plate of the cable compartment is held in place by spring retainers, pushed on with a special tool.
10. Final running test: each projector has to run a complete reel of film before being passed O.K. Production Supervisor S. J. Smale checks machines before passing them. At this stage, insulation resistance is tested; it must be better than 20 megohms between mains and frame.

**A full Test Report on this projector appears on page 632 of this issue**



8

9



10



7

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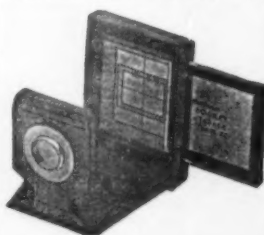
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- COIL 70 POCKET TITLER (P.T. 10-1) ... £2 12 3
- Addition of Wallet of Instant Letters (Black or White) ... 7 6



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## ACW NEWS

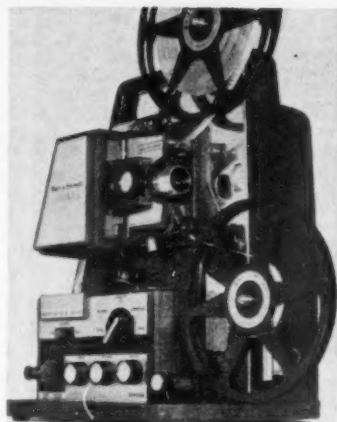
## New Lumina Projector

NEW FROM Bell and Howell is the Lumina II, an 8mm. cine projector somewhat similar to the earlier Lumina but with several attractive new features.

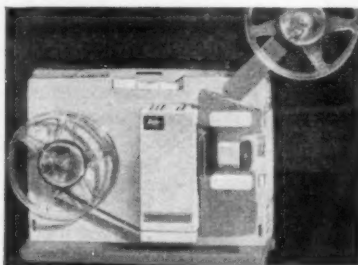
A remote control unit allows the machine operator to view the show in comfort, the unit being neon-lit for increased efficiency in subdued lighting. Fully automatic film threading and take-up are provided, together with an f/1.2 projection lens and a 21.5 volt Tru-flector lamp with built-in reflector.

The specification also includes a built-in splicer, picture brilliance control, instant power rewind, two motors — one for projection and the other for the fan, twin claws, elevation control and an automatic room light switch.

The Lumina II comes complete with lightweight carrying case at £89 19s. 9d.



## Mate for the Leica



A NEW 8mm. cine projector by Leitz of Wetzlar will be on the British market by next Spring.

The projector, to be called the Cinovid, can be supplied with a choice of two lenses, the stan-

dard objective being an f/1.3 18mm. Elkinon and the other an f/1.2 20mm. Elkinon which gives 15 per cent. increase in screen brightness.

Illumination is by an 8 volt 50 watt lamp with built-in reflector. A heat absorbing filter in front of the lamp and the fan provide effective cooling.

Operation is by push button with three controls covering forward and reverse projection and the lamp. These automatic controls are so designed that no damage can result even if they are used in the wrong sequence. The film is automatically fed through to the take-up spool where it is attached manually. Power rewind is provided through a specially guided channel outside the automatic mechanism obviating the risk of damage to film.

Two running speeds are provided — 18 and 24 f.p.s. The built-in synchronous motor requires no maintenance and no lubrication of the bearings. The projector can be used on any A.C. mains from 110-240v., either 50 or 60 c.p.s.

With the standard lens the Cinovid will retail at £79 17s. 0d. or with the 20mm. f/1.2 lens at £84.



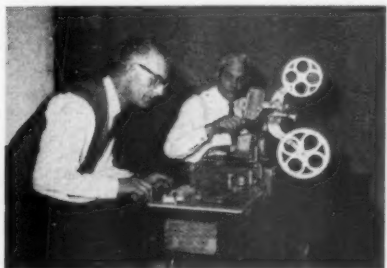
Margaret Lockwood presents the Daily Mail challenge trophy to Frank M. Marshall of Renfrewshire, Scotland, whose *A Lick and a Promise* was judged the best film in the I.A.C. Competition. The presentation took place at the French Institute in Kensington on September 30 and formed the climax of the London Amateur Film Festival.



Guests at the I.A.C. Dinner gather round to admire the array of cups and trophies offered in the annual competition. They had been newly polished for the occasion.



P. K. Warrick setting up the Bolex M8R with synchroniser and Spectone tape recorder, for showing *The Big Fish*. The output from the Spectone fed through the amplifier of a B & H 640 projector, and thence to the stage speakers. Other members of the hard-working projection team were Ian Golding and Bert Harradine.



J. Eric Hall (left) brought his own synchronised B & H 613 and Ferrograph, to project his prize-winning film *In the Mood*. At the projector is Bernard Gurr, who as Chairman of the I.A.C. Technical Committee, was in charge of projection arrangements.



## Festival Time for the I.A.C.

Members of the Institute of Amateur Cinematographers from all over the country and a number of overseas visitors gathered at St. Ermine's Hotel, Victoria, on September 29 for the Institute's annual dinner. This was the first item in a week-end schedule crowded with film shows and good fellowship, known now as the London Amateur Film Festival.

The *Daily Mail* challenge trophy for the I.A.C.'s film of the year went to Frank M. Marshall's family comedy, *A Lick and a Promise* (see editorial comment on page 609). Other top award winners were *Floral Capers* (Documentary class), a time lapse study by Jack Ruddell of Canada which is already going the rounds in the Ten Best programme, and *Ships in Battles* (Instructional and Educational) by J. P. and M. E. Lauder of Disley, Cheshire.

No first prizes were awarded in the Fiction and Travel classes, the second prizes going to *Frankie and Johnny* by Coventry Film Production Unit and *Golden Week in Kyoto* by Oscar H. Horovitz of the U.S.A.



Leslie M. Froude, long-time Secretary and now also Chairman of the Institute, makes his after dinner speech at St. Ermine's Hotel. Mrs. Froude, who shows every sign of enjoying her husband's jokes, was presented with a cigarette lighter to mark the occasion.



## NO DIFFICULTY MAKING ENDS MEET THE QUIK-SPLICE WAY

— says John De Mille Eisenstein Jones

Are you still using scissors and cement? Not so J. De M. E. Jones! For him, the Quik Splice system—which has got film cutting and splicing taped—literally! It is a way of making perfect joins without cement, without delay and without loss of a single frame. It uses a unique, transparent, instantly adhesive tape. With a Quik Splice splicer and tapes, mending a break is so quick and simple that not even Daddy can go

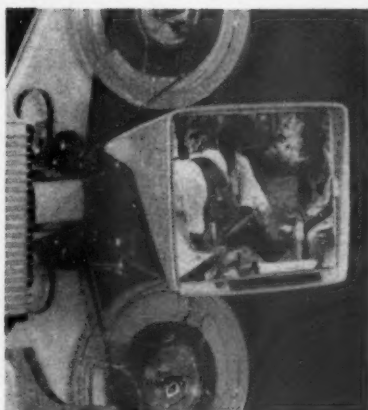
wrong—and the join runs so smoothly through the projector you would never know it was there. Starting price of the simplest Quik Splice kits is as low as 12/6d. Mr. Jones has had really professional-looking success; so could you. Drop in at your camera shop next time you're passing for a Quik Splice demonstration — also for a look at the other David Williams wonder workers illustrated on the next page...

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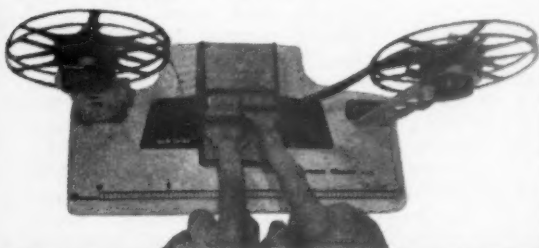


**QUIK SPICE Pocket Kit**  
Handy pocket kit is used to instantly splice film, repair torn film and replace broken sprocket holes without loss of frames—complete with chrome-steel alignment jig with built-in cutter and supply of tapes for 8 mm. and 16 mm. films. **KIT: 12/6** (with initial supply of tapes). Refills: 6s. 0d. per packet (3 doz.)



**QUIK SPICE 8mm AUTOMATIC BUTT SPLICER 29/6**  
For making professional butt splices that will not break or pop in the projector and repairing broken film or torn sprocket holes without loss of frames. Made with wear-compensating, stainless-steel cutting blades, non-skid plastic base, built-in storage compartments for tapes. Comes complete with splices, instructions, in a handsome gift box. Carries a lifetime guarantee. **Automatic Butt Splicer 39/6**  
Similar to the butt splicer described above, but base made of cast aluminium.

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Walter Slezak, Gina Lollobrigida, and Rock Hudson in a scene from *Come September*. The Italian backgrounds are beautiful but there is little attempt to build the story into the location.

DIRECTORS who lack confidence in their leading players tend to fall back on a few standard tricks which immediately give the game away. Our critic spots a few in *Come September*.



## When in Doubt — Cut to Dog!

DIRECTORS WHO cut away to a dog when their star seems unable to provide the expression they require are a bit suspect by now. In Robert Mulligan's *Come September* Gina Lollobrigida has hardly been on the screen a couple of minutes before we're offered a close-up of her dog reacting to some improbable announcement. "Black mark, Mulligan," mutters an inner voice, and the reviewer's optimism is quenched.

Still, the dog only appears once. Later Mulligan uses a hiccupping budgerigar as the climax to a drunk scene, but as this eventually leads to an agreeable shot of the creature keeling over and hanging upside down from its owner's index finger, and to the film's most memorable line — "Pack that drunken bird and get out!" — this is more pardonable.

*Come September* is a creaking comedy romance whose clichés sabotage all efforts at lightheartedness. Rock Hudson plays a New York millionaire who spends each September in his superb Italian villa with an equally sumptuous mistress (Gina Lollobrigida), who drops everything, even wedding arrangements, to be with him. For the rest of the year his *major domo* runs the place as a profitable hotel, a set-up which the hero only discovers when he unexpectedly turns up one July.

The presence of half-a-dozen teenage American girls wrecks the usual bliss of the villa, especially when their chaperone (Brenda de Banzie) slips on

a champagne cork and leaves the hero responsible for protecting the girls from the ardour of a jeepload of boys. The film endeavours to squeeze every possible laugh out of the effect of the situation on his tottering relationship with his mistress, but each twist of the plot only takes it through more familiar territory.

High on any scriptwriter's list of clichés to avoid should be what for want of a better term might be called the "prompt denial" technique. Character A states a fact to character B which is immediately demonstrated to be untrue — or apparently untrue. It's the most worn out stuff of stage farce, but it still crops up in the more uninspired kind of screenplay.

Here Stanley Shapiro and Maurice Richlin have written in a couple of particularly tired examples. The *major domo*, trying to appease the chaperone who has just discovered that there are boys camping out at the gates of the villa where her charges are staying, assures her that they're studious young gentlemen who wouldn't look twice at her teenagers. Immediately the boys emerge from the door of the villa, all suffering from obvious hangovers, and murmuring, "Where's the tent?" "What happened to the girls?" and "Boy, what a night!"

Similarly an Englishman's repeated assurance to his frosty sisters that the Italian girl he's marrying is a quiet, homeloving type is constantly interrupted by her appearance in some outrageous predicament, once fighting

by Alec Gittings —

A MOVIE MAKER AT THE CINEMA

with the police, another time with a baby in her arms, and always in her wedding dress. This kind of thing works best when the loaded line is so naturally introduced that we don't realise that a contradiction is about to be offered. Here, though, the delivery of each irony sags so heavily that we simply wait glumly for the inevitable visual pay-off.

The "rebounding advice" ploy is equally hardworked. One of the older characters tells one of the teenage lovers how to conduct himself, and then suddenly realises how the advice applies to his own situation. To make sure we don't miss the point the camera stays in close while the player goes through an elaborate bit of facial contortion, with such unfortunate results in Lollobrigida's case that she seems about to burst a blood vessel.

The ravishing Italian locations make a pretty Technicolor background to the story, but Mulligan has made no attempt at any kind of relationship between his characters and the setting. The credits are superimposed over a few agreeable street scenes as the hero's car is driven to his villa, but for all the feeling shown for the location the production might as well have been shot against a painted backcloth. Nor



has the film much time for the natives. Apart from a glimpse of a comic policeman or simple peasant its attention is reserved for the tourists.

### Occasional Bright Situation

Yet every twenty minutes or so a line or situation does provide a smile. Usually it's the more simple moments which work well. The hero beams at the boys and simultaneously advises his companion, "They're out to get me." One of the boys, stunned at the hero's energy, mutters, "When I couldn't push my scooter up that last hill, he carried it up". These are tiny pleasures, but they come over better than such hardworking, pat lines as "Man is the only animal intelligent enough to build the Empire State building and stupid enough to jump off it".

The first meeting of the hero and boys takes a tortuous route to a good climax. He honks until they ease their overloaded jeep out of his path, but they catch up with his seven thousand dollar car and, while both vehicles are held up by various hazards on the Italian roads, murmur ironical praises: "Gee, mister, I bet she's the fastest thing on the road," and so on. He puts up with it for a while, then suddenly stops to let them pass. Jeering, they vanish round the next bend. The hero smiles happily at the sound of a tremendous splash. He drives on and edges cautiously onto a ferry, nodding to the boys who sit miserably in their jeep in four feet of water.

### Better Silent

Imagine this sequence in the hands of a Jacques Tati. It could have been irresistible. But here Mulligan almost kills the gag. Each reappearance of the jeep is heralded by comic motor-horn music. Each of the boys takes it in turn to repeat a sarcastic line of their ritual admiration of the hero's car. And instead of allowing the pay-off to make its effect visually, the script has the hero repeat the boys' lines back to them. The whole thing would have been better silent—at least without any dialogue. The only sound needed on the track is the splash.

One subtitled scene has a touch of originality about it, for the subtitles are used to disclose that the *major domo* is deliberately mistranslating every word that his employer is asking him to pass on, but even here the credit seems the scriptwriters'.



#### RIGHT:

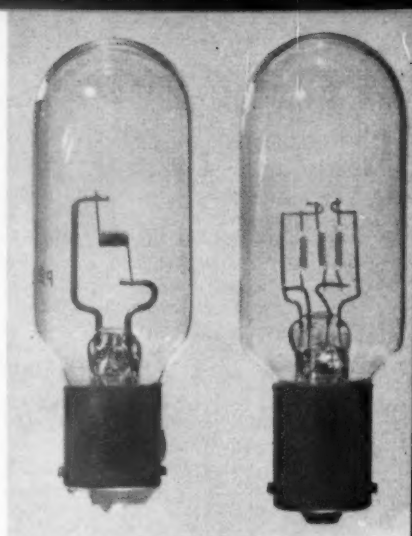
The main reason for the increased efficiency of a low voltage lamp (left) over one working at 110 or 220 mains voltage is the compact filament. This allows practically all the light to be "squeezed" through the tiny 8mm aperture.

#### LEFT:

Even higher efficiency can be obtained by building a mirror into the bulb itself as in this Osram 8v. 50w. lamp.

### Making a Start

BY H. A. POSTLETHWAITE



## THE PROJECTOR:

### Lamp, Shutter, Gate

MAKING DUE allowance for the respective jobs they do, a cine projector has much in common with a cine camera. In both cases the film is held motionless in the gate while the image is recorded or projected; then a shutter cuts off the light passing through the lens for a fraction of a second and the film is pulled down by the claw to bring another frame into position in the gate; and so on. The essential parts of a projector are: lamp, shutter, film gate, film transport and lens.

The lamp must obviously be powerful. For in an 8mm. projector it must give enough light to project a picture thousands of times larger than the film. On a 40in. screen it covers an area 50,000 times as big as the frame of an 8mm. film. And the light must be concentrated so that as much of it as possible reaches the film. This is done by making the filament very compact, a reflector concentrating the beam and, in other than recent 8mm. models, by a condenser lens housed between the lamp and the film gate.

The filament can be made more compact, and therefore more nearly a point source of light, if the lamp is designed to run at a voltage lower than the mains. Most projector lamps are therefore fed through a transformer or resistance which is commonly built into the projector. (Transformers can be used only with A.C.; resistances waste current and get hot but serve both A.C. and D.C.)

Many recent 8mm. projectors use

integral reflector lamps, sometimes called cold light lamps. In these a reflector is built inside the lamp itself and a condenser is not needed. The most popular of these lamps, used in the inexpensive Brownie, the latest Bolex 18/5, and several other projectors, works at 8 volts with an output of 50 watts. The Truflash lamp used in several other projectors, is rated at 21-5v., 150w. A recent version of this in the Lumina projector is mounted horizontally instead of vertically essential with other lamps.

Despite their low voltage and the absence of a condenser, cold lamps throw as much light on the screen as the more conventional 500w. lamps. The light is whiter, and while the term "cold light" is a pardonable exaggeration, the lamps do not get as hot as others with a similar light output. In projectors which can show single frames, or run at a much reduced rate, a heat filter is necessary even though cold light is used. In all projectors a fan driven by the motor prevents the lamp from getting too hot and also sends a current of air to the film gate.

Projector lamps have a relatively short life—in most cases 20 to 25 hours is the average—and they usually become discoloured before they burn out. When this happens the light is yellowish and, of course, less brilliant. This can't be helped, but the risk of damage to the filament can be reduced if the motor is always

allowed to run for several seconds (to make sure the fan is working at full speed) before the lamp is switched on and after it is switched off. The projector should never be jolted, or moved while the lamp is burning.

The shutter of the projector is in principle similar to a camera shutter, consisting of a rotating disc with part or parts cut away. But whereas when working at 16 f.p.s. the camera shutter allows light to pass for about 1/32 sec., cuts off the light for 1/32 sec., and then opens again for the next exposure; the projector shutter cuts off the light twice during the period that each frame is being projected. The light is thus obscured 48 times per second instead of 16 times. This may have been arranged in your projector by constructing the shutter so that three open sectors alternate with three opaque sectors. Or with only one sector cut away the shutter disc may rotate three times for each frame. This reduces flicker and gives a smooth flowing picture.

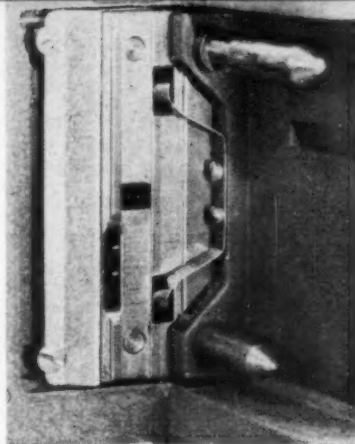
The film gate is the place where the film is held still for the moment that each frame is projected. It is channelled to prevent rubbing the film surface, and the film is held in track by

guides sprung on one side. The film is kept flat by a pressure plate which is also sprung. In most medium priced projectors the pressure plate is on the side of the film nearer to the lens, and this is usually quite satisfactory even though in cinema projectors the pressure is on the other side.

In many projectors the film gate can be swung wide open, so that it is easy to clean. Strict cleanliness of the gate is not only important because dirt may scratch the film, but also because dust in the aperture is unsightly when you project your film.

Clean the gate after every film show, using a stiff brush of the kind made for the purpose or even a slightly moistened handkerchief. If neither will remove obstinate particles; try a match stick. The film track must never be touched by anything of metal which would scratch the highly polished surfaces.

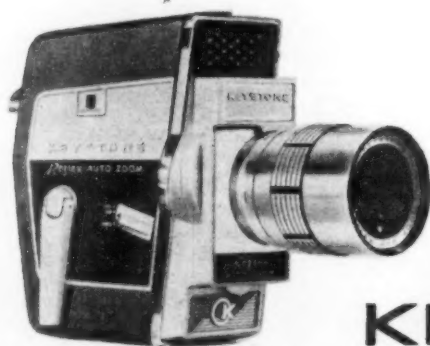
Immediately below the gate is the claw. It works in the same way as the claw of the camera except that it is often designed to engage two or three perforations at a time. By this means the claw will still pull the film forward even if a perforation should be damaged.



*Edge guiding on an 8mm. projector. The flat spring presses one edge of the film against the fixed guide, allowing film which is slightly too wide or too narrow to pass smoothly through the gate. This is especially important in 8mm. where incorrect splitting sometimes leads to considerable variation in film width.*

All projectors have some means of adjustment to obtain correct framing on the screen of the picture which otherwise might appear with a part of the next frame showing at the top or bottom.

(Next week: FILM TRANSPORT AND LENS.)



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NEXT in the order of things comes the shutter, which operates between the condenser and the gate. The duties of the shutter have already been discussed at some length, and since it is usually well protected, there is not much likely to go wrong with it. It can sometimes come loose on its shaft and get out of phase with the transit mechanism, and if it does this, ghosting of the image on the screen will occur.

Some writers cheerfully advise that if the screen picture ghosts or blurs at the top, the shutter should be advanced a little, while if it does so at the bottom, the shutter should be retarded. The reason for such advice becomes obvious if one thinks about it, since in the one case the film is being moved before the bottom of the gate is completely covered, while in the other the film is still moving when the top of the gate is uncovered. But this is only true if the shutter is running in a certain direction—clockwise when viewed from the lamp. If it runs the other way, the instructions should be reversed!

In some designs the shutter blades only just cover sufficiently to avoid ghost when correctly set, and it may be that no matter what is done, there is a suspicion of ghost at top or bottom, or even at top and bottom. This sort of design is followed to get the blades as small as possible with maximum light efficiency and can provide a tricky problem of adjustment if it gets "out."

Maybe the shutter is mounted, all on its own, on a shaft which allows it to be moved closer to, or farther from, the gate. If this is so, we have solved the problem and have only to set it up as close behind the gate as we can get it without fouling anything and, if we then adjust it correctly, the ghost will disappear. This is because the light coming from the condenser is in the form of a cone which gets smaller as it approaches the gate. A moment's thought will show that if the shutter cuts through the cone where it is small in diameter, it will cover it more quickly and give the same result as would be obtained with a bigger blade working nearer the condenser where the light cone is bigger. In other words, the shutter in a projector does not have merely to cover the gate, but to cut off all the light shining on to it.

THE GATE in a projector has to do all that the camera gate does, and in addition it has to cater for a much quicker film shift and is subjected to a much greater degree of wear. The film goes through the camera once but through the projector many times, and if the user hires library films as well, the proportion is increased further.

Some projector gates are simply and completely removable, and this is a distinct advantage as a badly worn and scratched one can be scrapped and re-

THE FIRST of this short series on projectors appeared in ACW, October 5th issue. This week our contributor W. H. ROBERTSON goes into the problem of ghosts on your screen, and some common-sense points to be observed for the smooth working of the gate.

## Inside Your Projector

placed with the minimum of difficulty. Stainless steel is commonly used for the best gates as it is hard and will take a high polish. Some of the less expensive ones are of softer material, chromium plated, and these are satisfactory until the plating wears through, after which rapid deterioration will occur both in the gate and in the films passed through it, which will become badly scratched.

Cleanliness is of the greatest importance and, as in the case of the camera, the gate should never be scraped clean with a metal object, but with pointed matches, bone scrapers, soft cloths and the gate brushes supplied for the purpose. Neglect in this respect will lead to festoons of emulsion and dust appearing on the screen and build-up of "corns" in the gate which will cause film drag and scratch. The scratch will result in bigger corns, and so the process goes on until the gate is so filthy that it cannot hold the film flat, and we shall lose definition on the screen as well.

The steadiness of the picture depends on the efficiency of the gate, and maladjustment here will cause all sorts of troubles from overshoot to sideways dither. Unsteadiness due to overshoot may be the result of weakened gate springs, and if there is any doubt about the matter, these should be renewed. Sideways dither will occur if the side control springs break or fall out. The remedy is obvious.

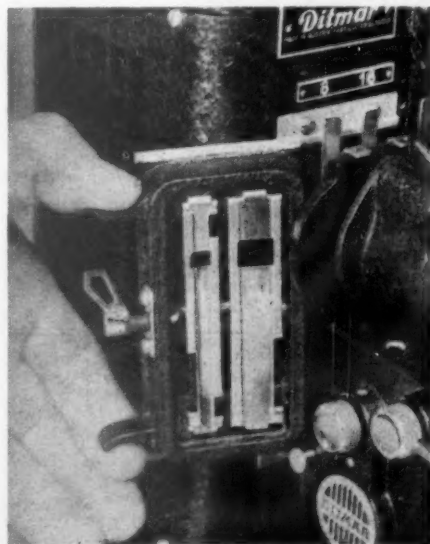
One high class projector at least appears to have no side control at all, but it has, and a very clever arrangement it is, too. On one side of the gate there are fixed guides and on the other two cone-shaped pegs sticking out from the shutter plate. The film, above and below the gate, is looped in the normal manner before reaching the sprockets, and the spring in the film causes these loops to take up a certain position. In doing so, they press ever so lightly against the sides of the cones, and the resulting slight wedging action keeps the film over against the fixed guides. No springs, no moving parts, and the ability to accommodate film of vary-

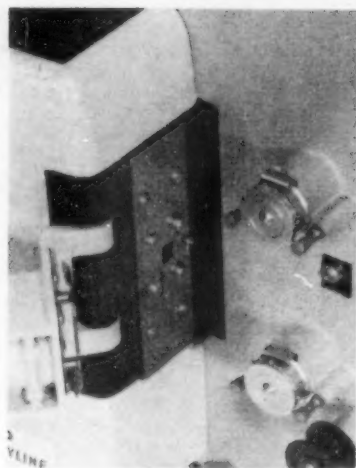
ing width without jamming—truly an ingenious scheme which gives every satisfaction and is easy to keep clean!

WE NOW come to the heart of the projector, the transit mechanism. We must first look briefly at the intermittent sprocket which is always used in professional 35mm. equipment, but hardly ever on narrow gauge projectors. With this device, the film leaves the bottom of the gate and is in immediate contact with a sprocket wheel which engages with the perforations and rotates intermittently just enough to pull the film down one frame.

The sprocket is usually driven by a Maltese cross movement which kicks the sprocket round picture by picture and locks it automatically while each picture is projected. Very expensive to make well,

*Cleaning the gate is much easier when the unit slides out, this also makes it easy to replace should gate wear occur.*





A 'swing away' gate has the advantage that threading and cleaning are made easier.

and very accurate when first made, it is not a very good proposition when wear begins to take place. It will then move erratically and increasingly noisily, and nothing short of complete renewal will effect a cure. A cheap intermittent sprocket movement will soon develop these symptoms.

Nearly all 8mm., 9.5mm., and 16mm. projectors use a claw mechanism to pull down the film frame by frame. Because the claw traverses the same path for each frame pulled down, extreme accuracy is not required, and a well designed claw mechanism will go on working well for a long time without developing unsteadiness.

Claw designs are legion, and some are better than others. Some claw and mechanisms employ like designs, but more usually cam feature in the design somewhere.

Over the years the speed of pull down has been greatly increased. From the mid-1930s, the Pathescope 200B provides a typical example of simplicity coupled with quiet running and long life—partly due to what today would be regarded as too slow a pull-down. The claw lever is very like the one we find in the simple camera, but the ordinary crank pin and connecting rod is replaced by a slotted rod sliding on the pin and a queer shaped cam which kicks the rod down at the right moment against the pull of a spring.

A pull-down "time" of something a little under 90 deg. is possible with this arrangement. Now three equal 90 deg. shutter blades would stop too high a proportion of the light, and that is why the 200B compromised by using a 2-bladed shutter. It will be obvious that with this sort of arrangement the whole lever has to be moved a distance equal to the "throw" of the claw, which is roughly 7½mm. in

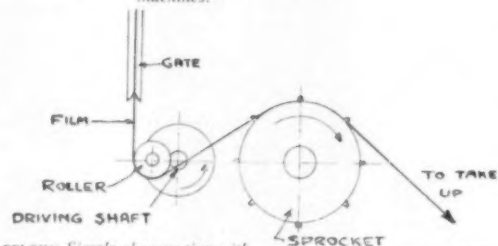
9.5mm. and 16mm. film and 3½mm. in 8mm. film.

If we now turn the lever over so that it lies horizontally with the claw sticking out at one end and a simple pivot at the other end, only the claw moves the full distance, while the pivoted end moves not at all. Ergo—the middle of the lever moves half the distance traversed by the claw, and if we can put the cam in that position, it becomes easier to design, by virtue of the shorter travel, and out of this came an interesting arrangement which just about met the 60 deg. requirement.

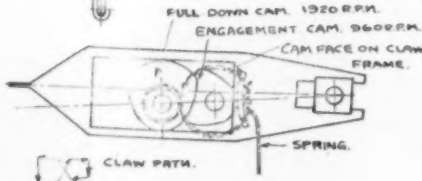
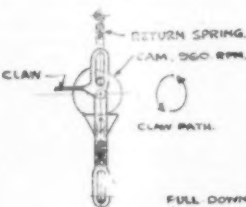
### Some Intermittent Motions for Film Pull-down

RIGHT: Maltese Cross, used on all professional 35mm. projectors. Not suitable for narrow gauge machines because accuracy required makes cost too high. Also really needs film with several perforation holes per frame.

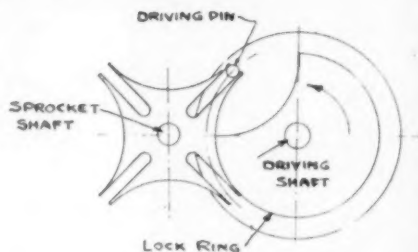
BELOW: Dog or Beater movement, with eccentrically driven roller bearing on the film between gate and bottom sprocket; in practice not capable of giving the precise steadiness now required in narrow gauge machines.



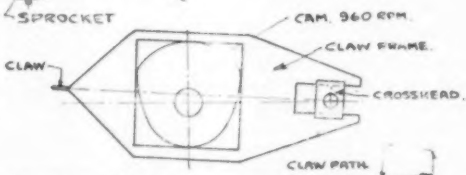
BELOW: Simple claw motion with one cam plus spring return (similar to Pathescope 200B). Claw path gives appreciable "sawing" motion on perforations of film.



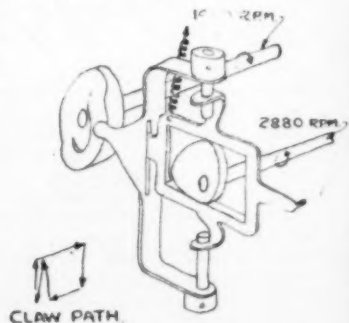
RIGHT: A high speed shuttle gear for a sound machine running at 24 f.p.s. The heart cam shaft runs twice as fast as the face camshaft, which also carries a 2 bladed shutter. The shuttle oscillates up and down on the short stub shafts while the face cam follower oscillates it about its vertical axis to provide engagement of the claw with the film. Another design runs the heart cam at three times the speed of the face cam.



BELOW: Constant diameter heart-shaped cam, fully fitting in claw frame, gives better claw path (in-pull-down-out) but pull-down not quick enough for a modern projector. Note that the one cam still moves the claw vertically and in and out.



BELOW LEFT: Using two cams, one for up and down motion and one for in and out, gives greater freedom to the designer. The up and down cam can perform the pull-down more quickly, either by altering the shape of the cam, or—as shown here—by rotating it at double speed so that it pulls down twice as fast than does a dummy stroke withdrawn from the film. The second cam gives the in and out motion of the claw.





withdraw, all at the dictation of the one cam. Facts and angles, heart cams and levers featuring what they are, however, the 60 per cent. cover, pull-down and cover were only just possible with clever design and first-class workmanship.

So the designers tried to improve on it. If they made the square a rectangle with the cam touching at top and bottom, but with plenty of clearance at the ends, they could fit another cam somewhere to feed the claw in and out and run the original cam twice as fast. The claw will now describe a sort of squared-off figure eight laid horizontally and the pull-down would take place in half the time. This scheme was adopted by a number of makers and is still in use. It is eminently satisfactory until cam and hole begin to wear, when noise and an unsteady picture will result.

The same idea is sometimes taken a stage further, by running the "up and down" cam at three times frame speed, and another cam to push the claws into the film on one only of the three strokes. This pulls down the film *three* times as fast, the usual penalty being more noise than a slower pull-down.

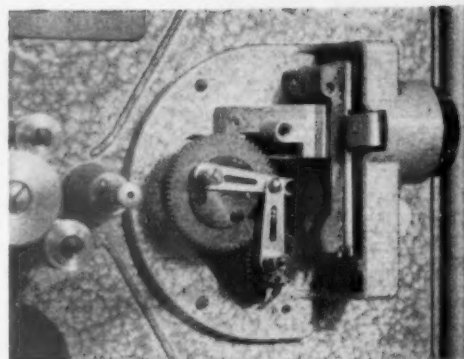
All these arrangements, with the claw working into the back or front of the film, meant that the shaft carrying the cam was fitted across the machine, whereas a disc shutter needs a shaft running fore and aft. The two shafts had to be coupled by means of skew gears or bevel wheels, and unless these were well designed and fitted a certain amount of noise was bound to develop in time. A barrel shutter, however, needs no such drive as its shaft lies parallel to all the others and can be driven by simple spur gear wheels. A barrel shutter, however, needs appreciable space,

and this is rarely available in a high efficiency optical system.

The more shafts there are, the more gear wheels there will be, and this means more complication and greater cost. There is also the matter of slackness developing in bearings and between wheels which will cause backlash in the drive and possibly result in intermittent ghosting. Theoretically, shutter and claw gear should work precisely together if the best and most efficient results are to be obtained, and the only way of achieving this simply is to mount them on the same shaft. With a disc shutter this is not an easy matter for a variety of reasons. It would seem that if we bent the claw on an ordinary heart cam claw frame at right angles and laid the frame across the projector behind the gate, we have only to waggle it up and down and add a sideways motion to obtain engagement and withdrawal, and the job is done. True enough, and that is how it is done, and almost every new 8mm. projector that appears on the market today proves it, but it has taken a very long time to perfect this arrangement, for all that.

The sideways movement is one of the troubles. The back end of the claw frame does not now need to slide, but is simply pivoted to allow for the up and down waggle aforesaid but, due to the sideways movement, the frame has to rock on the pivot also, but in a horizontal direction only. If it rocks vertically, the claw tilts up and down with disastrous effect on picture steadiness. The necessity for rock in one direction precludes the use of a reasonably long pivot bearing, but to prevent rock in the other direction one is needed!

If we are driven to a very thin and light



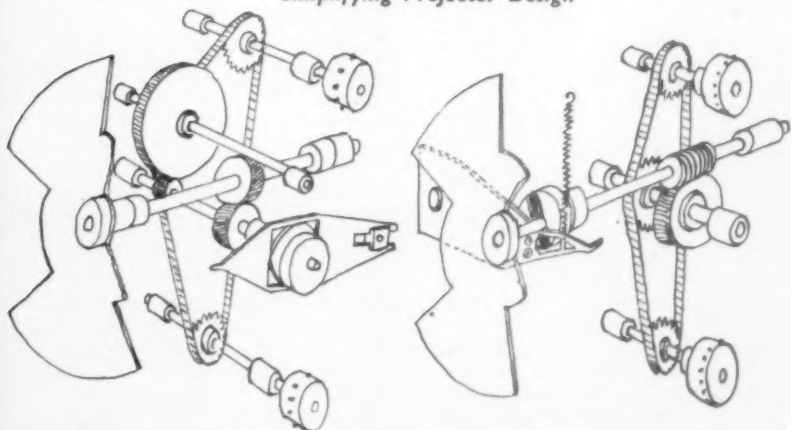
*A claw intermittent using two coupled link arms, each driven by eccentrically mounted pins on the gears (Weimar 3). This type of claw drive is not greatly favoured for projectors because it is easier to get a quick pull down by means of a cam driven below.*

bearing, wear will occur and slack at this point will also be disastrous. If the claw frame can move up and down at the pivot end, it can rock about the came so that the claw will do likewise at the other end. Similarly, sideways slack at the bearing will allow the frame and claw to move similarly, with the danger that the claw will catch on the sides of the film perforation and, since the cam shaft does not move, the actual travel of the claw can vary.

That these and other snags have been overcome is a tribute to the tenacity of purpose of the back room boys who are now producing machines with a minimum of rotating parts and which run very quietly indeed as a result. If your projector is of this type, you may be able to see how it was done, but take care: do not remove sealed screws—do not, in fact, remove anything other than the covers which are obviously intended to come off or you may be in trouble. In many cases you will be unable to see much of the claw gear—the back room boys are very jealous of their creations!

The speed of pull-down of the claw depends on the design of the cam, and the trend is towards faster pull-downs, hence smaller shutter sectors, so greater light efficiency. Typical recent 8mm. projectors have shutter (dark) sectors of 45 deg., 40 deg., 35 deg. and 30 deg. In general, the difficulty is to get the pull-down fast without making it noisy (due to fast changes in direction of the claw frame), and without increasing film wear. Both depend on having gentle, rather than sudden, accelerations and decelerations. One can safely say that it is the design of the cam and claw unit, rather than its pull-down speed, that determines how quietly it will run. Some projector claws lift just clear of the film before withdrawing, at the bottom of the stroke.

### Simplifying Projector Design



*Projectors used to use many shafts, all linked by gears and/or chains (left). Note the claw driven by a cam at right angles to the shutter shaft. Some projectors used two separate shafts and cams to drive the claw frame. In general more gears mean more noise, as do high speed shafts.*

*Today the trend is towards simplification: as few shafts as possible. The claw is driven by cams actually on the shutter shaft, and the sprockets are linked to it by gears and chain. Many designs now simplify this further by driving the sprockets by gears directly from the shutter shaft.*

# Was My Face Red!

IT WAS my first attempt at comedy. I spared no pains on the script and was determined to avoid the clichés and ham acting of so many amateur "funnies". The idea came from a gardener friend who offered to re-enact his misadventures while left alone over the Christmas holiday in charge of a massive glasshouse boiler room. We discussed it together and decided on a plan of action. We would devote one week-end to shooting all the difficult and unrepeatable sequences first and build the film around them.

Permission was granted to use the boiler house on a Sunday and I prepared advance shot lists, camera positions, etc., to minimise delays. Then on the day we moved into the black inferno complete with props, lights, ladders and bucket of spare soot (unnecessary).

The star worked heroically and gave a hair-raising performance.

By tea time the key shots were taken and my star retired to the showers while I used up the last few feet of film on an outdoor shot of the boiler house. I missed hearing the familiar change of pitch as the trailer ran off the sprockets and a sudden surge of doubts was confirmed when I got back inside again to find an unopened reel of Tri-X staring at me on the table! I had omitted the first item: "Load camera"!

Harrow. GORDON D. ROWLEY

## The Wrong Man

A FIREMAN friend had given me a seat on the fire tender during a Carnival procession. As the pace was slow and with many stops, I was able to nip on and off taking pictures all along the route.

In the town centre my friend said, "There's a good shot of the Chief Constable". I glanced down quickly at my lens setting, put camera up again to my eye and took some shots of a smartly uniformed man standing in front of the crowd lining the route.

The film came back from processing, was duly edited with a rough sound track, then, the show before a small audience. Was my face red when after the show a member said, "Very

nice show, but your Chief Constable was a St. John's man"!

In the short time looking down at my lens the fire tender must have moved forward a few feet, and I took the wrong man — a case of taking too much for granted!

Southampton.

RON CAREY

## Silent Camera

I WAS with a cadet camp near Rhyl and wanted some shots of the officers and the accompanying vicar. I managed to get a shot of a major seated on an oil drum and then persuaded the vicar to walk towards the camera. He was only too delighted to. Filled with bliss I pressed the starter.

Unfortunately the film jammed but I continued to pan the camera as though all was going to plan, convincing myself that the Most Reverend was none the wiser. Then he came up to me and said with a smile, "That's a very quiet cine camera you've got!"

Rochdale.

M. H. TAYLOR

## The Birds and the Bees

IT WAS my first film. Trying to emulate Peter Scott I potted birds right and left from my study window, paying little regard to continuity or even to what they were doing. Telephoto lens, of course. Came the day — a processed film, a new projector and a curious eager family with a sprinkling of neighbours to see "The Film". No time for a preliminary run. Oh! Ah! Lovely shots of jays, magpies, woodpeckers, the occasional grey squirrel. And bang in the middle of it all: two sparrows clearly, unmistakably and emphatically... "mating"!

Stanmore.

JAMES WATSON

## Lost Opportunity

TRAVELLING on the ferry boat from Liverpool to New Brighton, I was standing at the rail filming something out in the river when the lens cap fell from my telephoto lens. By an outside chance it landed on a narrow ledge running around the outside of the ship.

I was not greatly perturbed at the prospect of losing it, but casually enquired of a deckhand if it could be



recovered without trouble on arrival at New Brighton. No doubt imagining it to be an important part of the camera, the deckhand said he would go out and get it there and then. In spite of my protests he made his precarious way along the ledge and carefully edged his way back with the retrieved lens cap.

During this time passengers in the vicinity had gathered round the rail to watch the exciting proceedings and I was getting hotter and hotter under the collar at the thought of all this for a lens cap costing a few coppers. As the cap was handed over and the spectators began to disperse a fellow passenger said, "What a pity your camera was out of action. Would have made an exciting bit of film, that. Rescue at sea".

Bolton.

F. JONES

## Premature Applause

MY MOST embarrassing cine moment occurred when I was part organiser of a public show of amateur and vintage films. As we were not allowed to charge admission, it was decided to have a collection at the end of the performance to help cover expenses — a fact, incidentally, that we forgot to include in the advertisement.

In fact, the show went so well that, when the lights went up, one over-enthusiastic old gentleman in the audience leapt to his feet, proposed a spontaneous vote of thanks and called for "three cheers for the film club" to which the remainder of the audience responded magnificently.

Then, with everybody cheering like mad at what they obviously thought was a free show, I had to go round with the collection box!

Beckenham.

JACK HARDY

## The 9.5mm Reel

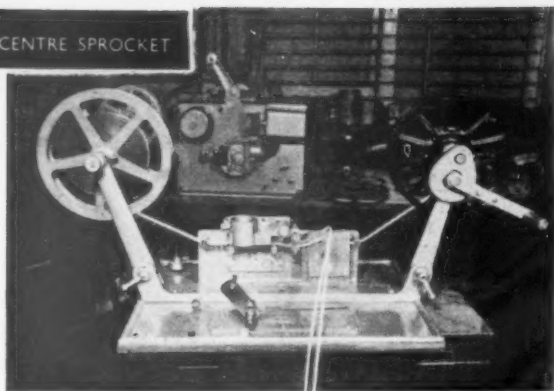
BY CENTRE SPROCKET

Some nine-fivers will stop at nothing. Here's how one of them is slitting and re-perforating 16mm. prints to keep his personal library well stocked.

MOVIE MAKERS who have used 9.5mm. for any length of time often became so attached to our gauge that to them any change in format would be unthinkable. To illustrate this point, I have several letters from correspondents who state emphatically that giving up nine-five would mean giving up film making altogether. Indeed, some did so last year and now speak of having started again as film and equipment is once more freely available.

Those interested chiefly in working with their cameras, making films, and only requiring an occasional evening with library prints have no need to worry. The supply of raw stock and new equipment is assured, but unfortunately the number of new printed films in 9.5mm. is very limited when com-

*Mr. Soper's film splitter for reducing 16mm. film to 9.5mm. The splitter is fixed to a rewind bench and the geared arm pulls the film past the cutting head.*



## HE CUTS 16mm.

## DOWN TO SIZE

pared with the vast amount available on 16mm., and I see very little hope of the wonderful Pathé catalogue being revived. So the man interested mainly in projection and the collection of films for his own private library has suffered most.

Mr. H. Soper of Kenton, Middlesex, is one such nine-fiver, and to keep his collection going he has resorted to slitting and re-perforating his own film. Mr. Soper has a keen interest in travelogues in colour and has found that while plenty exist in 16mm., very few are available in nine-five. Actually he has used all four gauges — he tells me that during the war he did a considerable amount of work on 35mm. projectors — but his excursion into 8mm. was brief and unsatisfying and he now has only 16mm. and 9.5mm.

Using a Europ for silent films and a Pathé Marignan for sound stripe, he finds these projectors so compact, quiet running and efficient that he much prefers them to the larger 16mm. machines. Indeed, he says that on frequent occasions he has used his nine-five films when the extra bulk and weight of the 16mm. projectors would have deterred him from taking a projector at all. In his own small workshop their quiet running is such an advantage that he decided to cut down all his 16mm. prints to nine-five for use with them.

You will recall that for some time

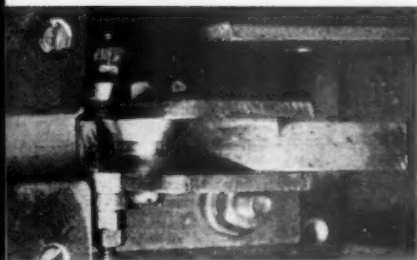
now I have been using ex-govt. raw stock which I slit and re-perforate myself. Mr. Soper's problems of slitting and perforating were somewhat different to my own. In the first place many cameras are fussy about perforations and the slightly longer pitch of the 16mm. film would not suit, although it would run quite happily through most projectors.

In re-perforating printed film, however, it is of course vital that the new sprocket holes should come exactly on the old frame lines, a consideration which does not apply at all with raw stock. Secondly, I do not have to deal with more than 30ft. of film at a time, but a machine to deal with prints should take 1,000ft. spools easily, and splices in its stride. This difference between intermittent and continuous running becomes vital when considering cutter design.

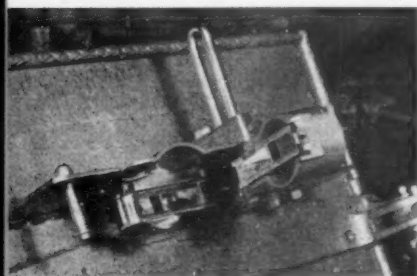
My use of pencil-sharpener blades has proved quite adequate for raw stock. If they seem to be getting blunt after a few films, a slight change in position brings a new part of the cutting edge into use and more films can then be slit. This adjustment can only be made between films, so it would mean cutting the 16mm. print should the blades become blunt after two-hundred feet or so.

Realising this, Mr. Soper came to

*Continued on page 626*



*View of the cutters showing the four cutting wheels from the wallpaper trimmers.*



*Slitting machine with the "gate" open. An old Zeiss projector supplied a highly polished and properly relieved channel to guide the film through the cutting head.*





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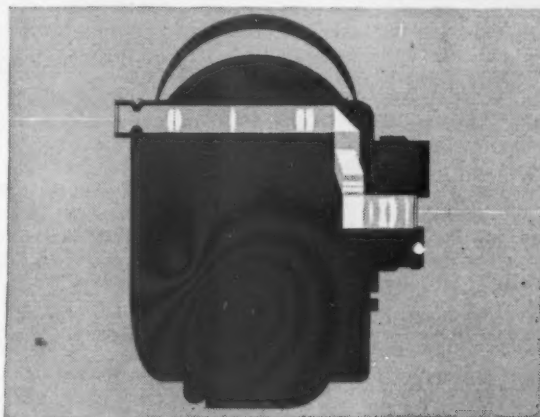
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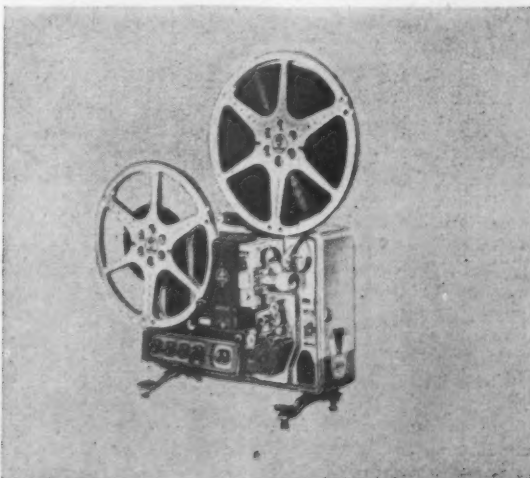
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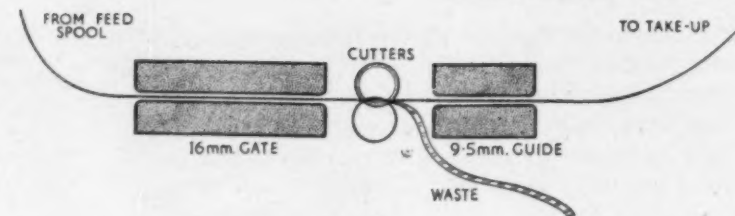
FOX LANE 1041 (10 LINES)

## The 9.5mm. Reel—

*continued from p. 623*

the conclusion that rotary cutters would be the only answer, and discovered that suitable ones are used in a little hand-wallpaper trimmer sold for half a guinea by builders merchants and wallpaper shops. These trimmers are, of course, designed to trim one side of the wallpaper only, and thus have two cutting wheels, but to trim both edges of the film we need four cutters. However, although most shops do not stock them, spare wheels are available to order at only 3s. 6d. per pair, giving quite a saving if the other parts of the trimmer are not to be used for mounting.

When properly fitted, these cutters are not only remarkably efficient, but also self-sharpening. So there is no fear of deterioration of the cut edge even after many thousands of feet have been slit. Another big advantage is the cooling of the blades by rotation, this allows the slitting to be done very much more quickly. To avoid overheating the handle of my trimmer



*Diagram of the arrangement of take-up reels and cutters in Mr. Soper's slitting machine.*

works through a four to one reduction, but Mr. Soper's has a three to one increase, and his films are slit at rewind speed.

To guide the films through the cutters, a 16mm. gate from a discarded projector is used. Only the gate and pressure pad are needed here, all of the film transport mechanism is removed. For ease of loading it is best to find a projector in which the front part of the gate swings well clear, for the one illustrated an old Zeiss projector was used. A short tongue has to be cut at the end of the film for threading

through the cutters, but once a grip has been obtained on the film, a rapid pull through is all that is required.

The printed film must be perforated before slitting, using the 16mm. perforations to locate the sprocket hole on the frame line, and next week I will describe Mr. Soper's performing machine. It would be quite impossible to ensure accuracy without the 16mm. sprocket holes, as an error of only one-tenth of a thousandth of an inch would amount to four thousandths of an inch per foot, that is, four inches per 1,000ft. reel!



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## 8mm. VIEWPOINT

by DOUBLE RUN

Excerpt from shooting script of  
THE GUY

51. C.U. Fade in. Tina, in garden, watches her brother Gary (no relation really!) and his friend John.
  52. L.S. View over her shoulder: Gary and John roughly hurl the Guy on to the unlit bonfire.
  53. C.U. Guy's face on top of bonfire.
  54. C.U. Tina's face as she watches, dismayed.
  55. C.S. Gary takes match from pocket and strikes it.
  56. C.U. Tina watches, horrified.
  57. C.U. Match is applied to bonfire.
  58. C.S. Gary and John look at each other, pleased.
  59. B.C.U. Tina's horrified eyes.
  60. M.S. Bonfire in flames.
  61. B.C.U. Tina's eyes.
  62. C.S. Burning bonfire.
  63. C.U. Tina makes up her mind and dashes forward.
- And so it goes on. If you want to know how it ends, you'll have to see the film!

### Part 1

# FILMING THE GUY

IT IS NOVEMBER 5TH. A little girl falls in love with the Guy and tries to save him. A simple enough theme, but one that offered all sorts of opportunities, or so I was convinced when I heard the story discussed at the club's script evening—but few other members seemed to agree with me. However, it is club policy to encourage anyone who has an idea in which he really believes, so the committee allocated £12 to the author of the story, and he and I built up a shooting script together.

The film had been written with the author's eight year old daughter, Tina, in mind, and we were both determined that, come what might, we were going to include a very large number of close-ups of her. An excerpt is given in col. 3 illustrating this. It is the final sequence in which the bonfire is lit.

We decided to do all the filming in the first few days of our summer holiday. I was to direct and edit it. The author was to produce and photograph it. We had hoped to use Kodachrome II, but as the Type A version was not yet available, we settled on ordinary Kodachrome. The author's wife set about making the Guy, while the author arranged to use the outside of a

local shop as a pitch for collecting pennies for the Guy, and found two eleven year old boys to play the parts of Gary and John. They, like Tina, had to be dressed in winter clothes throughout.

I arrived at his flat at 9.30 a.m. on

the Monday. We set up the tights (six No. 1 photofloods to provide frontal lighting, one No. 1 photoflood to supply back-lighting on Tina's hair in close-ups, and a 500W. photoflood with built-in reflector to light the far

*Continued on page 629*

*The camera had a built-in meter, but the cameraman took separate meter readings for each shot as he felt it gave him more control. As this shot was a C.U., he brought the meter right up to Tina's face to avoid any misleading background.*



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## 8mm. Viewpoint—

*continued from page 623*

side of an opening door) and, by 3 p.m. had completed our first sequence (21 shots) and had also taken two shots of Tina's mother which belonged to the second sequence as she would not be available the following day.

The most difficult shot was one in which no acting was required: we just wanted to show the Guy, after the room lights had been put out, with a single shaft of light across his face. We experimented with lights shining through a partly closed door with lights behind him, with lights on top of him and with lights alongside him. The latter seemed to give the most effective results, as you could still clearly see him but, as half of his face was in shadow, he looked a little sinister.

Tina herself showed little change of expression throughout each shot but this, I felt, was probably the fault of the script and I decided to take some extra shots in which she could look much more animated. I might or might not ever use them, but at least I would have a wide selection to choose from when editing. Gary, her supposed brother, began a little woodenly but, once he had understood what was required, really entered into the spirit of the part.

### Wide angle invaluable

In all, we exposed 75ft. of Type A that day. Although the cameraman was using a Bolex D8L camera, he took a separate reading with a Weston meter for every shot, as he felt it gave him more control over his lighting. His wide angle lens proved invaluable for we were working in a fairly confined space, but we changed to the standard lens for every close-up in order to avoid distortion.

The next day, we filmed from 2.15 to 7.15 p.m. We began with some of the extra B.C.U.'s, mentioned above. I knew where I thought of fitting them in so was able to make sure that Tina was looking in the appropriate direction against a suitable background. We then carried on with the 27 shots we needed for the second sequence. In one of these, Gary had to drag the Guy roughly through a door. It stuck (this was intentional), he tugged harder — and it came apart in the middle. However, a few running repairs, and we were able to carry on. I had gone through the script the previous night,

*The crowd had to be kept out of the picture because they were not suitably dressed for November. In the middle of the mob were the two boys collecting pennies for their guy. The tripod attracted attention—but it also produced really steady pictures.*



making it more explicit. Instead of "Tina watches helplessly", I had substituted, "Tina watches, opens mouth as if to speak, then shuts it helplessly". This also helped to secure a more lively performance from her.

My big moment came when we set out for the local shopping centre with the Guy. I was the only person there who had come suitably dressed (i.e., for November), so I had to play the part of several passers-by. At first only my legs were seen, so I appeared in brown shoes and a black overcoat. Next, I walked on from the other side in a mac and Wellington boots. We followed this with a shot of me dressed in black shoes and black overcoat, with bowler hat and brightly coloured umbrella. I was, as you may have guessed, running out of costumes—but not of spectators. By this stage, we had attracted a crowd of about 70 children and we spent most of our time trying to clear them off the set because, of course, they were dressed in wildly inappropriate clothes. However, the cameraman spotted one lady in a coat and snatched a shot of her glancing doubtfully at the Guy before she noticed his presence. Our young actors struggled manfully in front of this large and vociferous audience. My only problem was in recognising them amidst the other seventy!

### "What am I doing?"

I still don't know how to answer the oft-repeated question, "What are you doing?" except by replying with considerable self assurance, "We're making a film". This, of course, they know already, but, if delivered with sufficient

confidence, it temporarily quietsens them.

Our last shots were of the two boys smoking. We retired to a quiet spot for this, and, after a little technical difficulty (due to the fact that the cameraman forgot to use a take-up spool) shot off half a side of film, so that we could pick out the most expressive shots afterwards. I was using my camera, too, by now. This was a spur of the moment decision and we never checked to ensure that our frame lines matched, but assured each other 'hat with both our cameras the frame line neatly bisected the sprocket holes.

We had exposed another 125ft. of film, making our total to date 200ft. Next week, I hope to describe our final shooting session.

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A. Faulkner Taylor, F.I.B.P., F.R.P.S., tells you

## HOW TO USE Extension Tubes

CAMERA AND LENS manufacturers dictate to us the closest distance at which we may work from our subject. If we wish to move in closer than the shortest distance marked on the focusing scale, we must either use a supplementary lens in front of our prime lens or place an extension tube between lens and camera.

If we are restricted to using the standard camera lens for close-ups (25mm. lens on 16mm.) a supplementary lens is the most satisfactory method for working between the ranges of 6 and 12in. Depending on the construction of the lens mount, it is unlikely that an extension tube can be made shorter than  $\frac{1}{4}$ in. — which, when used with a 25mm. lens, will bring the lens mount a mere  $\frac{1}{4}$ in. from the subject. The sudden jump from the nearest distance possible without the tube, to this ultra close distance, would leave a big intermediate gap. But if we use a 2in. lens, with our  $\frac{1}{4}$ in. tube, then by setting the focusing scale on infinity, we can work from approximately 20in. Using the focusing mount of the lens we can cover the range from 20in. down to 14in., or so.

If we step up to  $\frac{1}{2}$ in. for another tube, the range for a 2in. lens will then be from 12-10 $\frac{1}{2}$ in. If we then join the two tubes together for even more close-up shooting, the  $\frac{1}{2}$ in. extension brings the subject-to-film distance down to 9in., which will produce an image nearly half life-size on the film.

If we jump to extremes and decide to shoot an object actual *life size* on to the film, we can illustrate certain points which are essential to remember with all close-up work. The standard lens of a 16mm. camera (25mm. or 1in.) will require an extension tube 1in. long, or this is theoretically correct when the focusing scale is set at infinity, but may vary slightly with lenses of different design. Apart from this approximation one factor is absolutely constant — *when the image on the film is life-size, no matter what lens is in use, the exposure must be*

*four times normal* — or in other words — opening up the aperture two stops more than "normal."

Naturally it is possible to work out the precise increase in exposure for different image sizes, this being a more accurate method than by trying to measure actual extension of the lens. It must be assumed that this ultra close-up photography is only practicable with cameras which have provision for visual focusing, and in this case it is a simple matter to assess the difference in the size of image relative to the subject. If we know that a certain part of our subject is  $\frac{1}{2}$ in. across, as an instance, and we observe that this exactly covers a half of the width of the focusing screen of the camera, we can apply the following equation:—

$$\text{Magnification} = \frac{\text{size of image}}{\text{size of subject.}}$$

The size of a subject, half filling the camera focusing screen ( $\frac{1}{2}$ in. in the case of a 16mm. camera), will be  $3\frac{1}{6}$ in.

$$\therefore \text{magnification} = \frac{\frac{1}{2}}{3\frac{1}{6}} = \frac{3}{18} \times \frac{4}{4} = \frac{1}{4}$$

Again theory can be applied and the following equation will indicate the factor for increase in exposure:—

$$\begin{aligned} \text{Exposure multiplication factor} &= (\text{magnification} + 1)^2 \\ &= \left(\frac{1}{4} + 1\right)^2 = \left(\frac{5}{4}\right)^2 \\ &= \frac{25}{16} = 1.56 \end{aligned}$$

For practical purposes we can assume that if we have a quarter-size image on the film we must increase our aperture by a half stop.

The following table lays down approximate increases in exposure re-



*Already screwed into the turret of the author's 16mm. Beaulieu is a  $\frac{1}{4}$ in. extension tube. Combined with the 3in lens shown it allows taking close-ups of small objects without having to move in too close which might interfere with the lighting.*



*Supplementary lenses are of little value when really big close-ups are required, since definition tends to fall off excessively. But by using inexpensive extension tubes practically any degree of magnification desired can be obtained.*

quired for different degrees of "magnification":—

Magnification on film	Increase in exposure	Increase in lens aperture
$\frac{1}{2}$	1-56	$\frac{1}{2}$
$\frac{1}{3}$	1-8	$\frac{1}{3}$
$\frac{1}{4}$	2-25	$\frac{1}{4}$
1 (life size)	4	2
$1\frac{1}{2}$	6-25	$2\frac{1}{2}$
2	9	$3\frac{1}{2}$

There is a limit to which standard cine lenses can be used in conjunction with extension tubes, quite apart from the problem of increase in exposure and the consequent increase in light required to compensate for this (with the effect of heat which the light would have on living subjects), also the loss of depth of field. One complication of a 2in. extension tube with a 1in. lens as an instance, would be the deep sinking of the front element of the lens inside the mount—the integral hood hindering the setting up and the lighting of the specimen.

A factor which is not often appreciated is that most normal camera lenses are unsuitable for producing magnified images—even a life-size image stretches to the limit their ability to define sharply. For low power magnification it is usually necessary to resort to specially corrected macro objectives.

Returning to the actual mechanics of the extension tubes themselves, the inside surface must be coated with an efficient matt black paint to prevent internal reflections. Black flock paper stuck on the inside is even more efficient.

The most versatile tool for larger-than-life-size shooting is undoubtedly a bellows extension, such as the Novoflex. The most suitable focal length of lens for use with this equipment on 16mm. is approximately 2in.—ideally a macro objective such as the Makro-Kilar (4cm).

In summing up it is true to say that for small living subjects, such as insects and flowers, lenses between 2in. and 6in. in conjunction with extension tubes or bellows provide the most convenient working distances. I mention 6in. for the first time, because this is a very useful focal length for filming timid creatures, such as dragonflies and butterflies, in the field.

## Correspondence

### Lip Sync. Intro for 10 Best

OUR SECOND annual showing of the Ten Best was held in the Public Hall, Mexborough, and to an absolutely packed house our showing met with great success. We are very proud at the write up we got in the local newspaper, *The South Yorkshire Times*.

To introduce the show our members made a six minute leader film explaining the purpose and details of the ACW Ten Best and in addition a preview of our own club and its activities. The film was done using lip sync.

Our club, the Waith and District A.C.C., is now a little over two years old and I think we are about the strongest club in South Yorkshire, with 60 members both male and female of all ages.

We cater for all types of movie-maker, 16, 8 and 9.5mm. Our activities cover film making, film shows, lectures, demonstrations, practical work, outings and interclub visits. Our one ambition, of course, is to have a film included in the Ten Best.

Waith and District A.C.A. THE SECRETARY

### Buying an Editor

THIS STORY is perfectly true, and I tell it without comment, only suppressing the name of the firm involved.

I called at a branch of a big cine dealers, hoping to inspect and purchase an editor that the firm had advertised in *ACW*. They couldn't show me one as they had sold out, but would I like to look at another editor—very similar and the same price. Yes, I said, so it was connected up and a film put in, but the result was just a blur—it wasn't threaded correctly. I pointed this out—the assistant said it was all right—then had second thoughts and called the manager, who adjusted the film. But it still wasn't all right—the frame line was out! I pointed this out and asked if there was an adjustment—there wasn't—but the manager promptly started to dismantle the machine with a nail file. His efforts, however, proved fruitless and he finally gave it best and said they would have to return it to the makers. So no editor for me.

I then asked if I might inspect a certain camera that I shall be buying one day when I can raise the necessary, and the assistant promptly produced one. I was very pleased with it, but asked the simple question "How far will it backwind"? To my astonishment the assistant

said it hadn't got a backwind, so I pointed to the handle, and the manager was again summoned! His reply to my question was "Oh, yes, it had a backwind but he'd no idea how far you could turn the film back!"

The proceedings were so fast becoming like a Marx Brothers comedy that I was feeling slightly hysterical, so I excused myself and left the shop.

Later I called at another branch of the same firm—this time I got much better service and was able to inspect a model of the advertised editor. But I couldn't take one with me as again they had sold out except for the demonstration model, so I paid cash for one on the understanding that it would be sent to me in three days time. Today, a week later, I am still waiting for it to arrive!

Well that's the story and I won't comment except to say that this firm was not in Coventry, as you might imagine from my address, but in London where I spent a few days holiday last week.

KEN PEARSON

### Half-Sixteen

HALF-SIXTEEN is a dandy idea although I don't feel that it has any hope of ever being taken up commercially. However, for Mr. Jones and all the other cine-boffins it provides lots of scope for it does not require special film or anything else that is not easily obtained or converted.

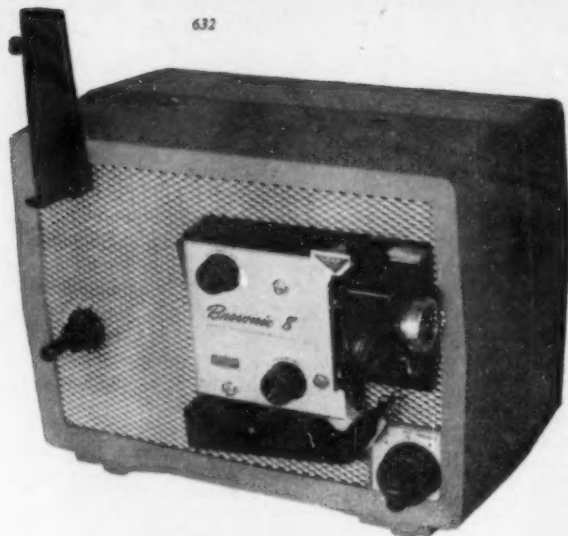
I do feel, on the other hand, that it is a definite disadvantage to have to use all equipment on its side. Apart from having to rip lamps out of projectors, put them back sideways and all the other practical difficulties, it is just plain awkward. I am sure that anyone, who has tried holding a 16mm. camera on its side, will agree. I have one suggestion, which 1/16er's may like to consider. If you use a 2:1 anamorphic attachment to stretch the short side of the frame, not only can you use the camera normally but on projection you will match 16mm. in picture size with the same lens (plus attachment) and throw.

Of course it is an extra piece of equipment to buy, but it simplifies or removes a number of snags and I think that the cost of the lens would be offset by the simplification of the projector conversion. So long as the projector stays vertical, you can have a dual gauge machine, or in England you could even have a quadruple gauge machine—Heaven forbid!

B.C., Canada.

TONY ROGERS





## BROWNIE 8 MODEL A15 projector

### ACW TEST REPORTS

IN THIS PROJECTOR, built into a nicely styled grey plastic case, Kodak have provided automatic threading of the simplest possible type: the film even attaches itself to the take-up spool—in a way which astonishes everyone who sees it.

This is, indeed, an 8mm. projector which the absolute beginner can use—after reading the well written instruction book, or with less than one minute instruction. To prove the point we tried it out on two completely non-technical people; within minutes they were projecting films without help. Then we gave it to a six year old child, who was happily using the projector after being shown how, just once.

No sprockets are used—this permits mechanical simplification; we were agreeably surprised how happily the machine works without sprocket feed. Of course, almost all 8mm. cameras do without sprockets. In a projector, the only differences are that larger spools (i.e. a greater mass of spool plus film) are often used, and the film passes through many times so the possibility of wear and tear on the perforations must be considered. What the designers have to do, in a sprocketless projector, is to provide reasonable isolation between the gate (where the claw pulls the film through intermittently, one frame at a time), and the continuously rotating spools, particularly the take-up spool. It must not noticeably tug the film in the gate, for this would give rise to unsteady projection. Either a soft loop of film can be

used between the reel and gate, or some sort of sprung snubber device.

The Brownie 8 Model A15 has small moulded nylon snubbers at the top and bottom of the gate. In use, these vibrate in and out, and well isolate the continuous pull of the reels from the intermittent motion of the film through the gate. Additionally, the film passes from the free-turning feed spool, to the top of the gate, in quite a soft curved loop.

**Threading.**—To thread the machine, one switches it on and inserts the end of the film into the loading slot, pushing the film down into the gate. The claws transport it down and it passes out of the bottom of the gate and meets a chute which is curved backwards. This leads the film back, and right up to between the flanges of the 200ft. take-up reel; no other size take-up spool is suitable, but of course any size feed spool can be used, up to a maximum of 200ft. (about 16 mins. projection time).

The method by which Kodak have achieved automatic threading on to the reel is simple and ingenious. Around the hub of the reel is fitted a circular nylon clip, rather like a bicycle clip—with small slanting teeth to catch in the film perforations. The leading end of the film generally has a natural curvature which is the right way to wrap itself around the reel hub (if not, it must be given the right curvature before threading). When the end of the film reaches the hub of the reel, one of the teeth on the "bicycle

clip" grabs the film, almost quicker than the eye can see, and the film continues winding on the reel—just like that!

When putting the spool on the projector, one must of course ensure that the teeth on the "bicycle clip" are on the same side as the perforations on the film (i.e. on the side facing the operator). The feed spool arm hinges in, for compactness in storage.

#### Kodak Ltd. to use thicker white leader

Automatic threading projectors work best with a thicker-than-usual leader on the front of the films, to withstand passing through the auto-threader without risk of crumpling.

As from December, all 8mm. films processed by Kodak Ltd. will carry a length of a new white leader, a little thicker and stiffer than the black leader currently used. The new leader, approx. 0.006in. thick, with a non-photographic white coating, will also be available from dealers in rolls of 50ft. at 6s. 6d. each, and a 10ft. length will be supplied with the Brownie 8 Model A15 auto-threading projector.

A three-position REWIND-OFF-PROJECT, semi-rotary switch controls the operation of the machine. An internal mechanical linkage from the switch changes over the gearing to the take-up spindle for fast rewinding when switched to REWIND—a neat feature.

**Electrics.**—The switch controls motor and lamp together; due to the nature of the circuitry it is not possible to run one without the other. A new type of Tru-Flector lamp is used: 115v. 150w. horizontal burning. The lamp in the machine tested was an American-made Sylvania specimen.

The 115v. lamp is connected in series with the specially wound a.c. induction motor; the impedance of the motor windings drops 85v., so the lamp-plus-motor totals 200v. and a resistance is fitted with tappings to suit 200, 210, 220, 230, 240

*Continued on page 634*





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The Brownie 8 Movie Projector, Model A 15, is a small, compact projector that gives sharp, clear *big* pictures—and the whole thing is so simple that you won't believe it until you've tried it.

Ask your Kodak dealer for a demonstration.

*The automatic threading and take-up mechanism works best when Kodak White Movie Leader is spliced to the film. A small quantity of white leader is included with each Model A 15 projector. Films processed by Kodak will in future be returned to you with white leader attached. Kodak White Movie Leader will also be available from your Kodak dealer, price 6/6d. per 50 ft. roll.*

**Test Report**—continued from page 632

and 250v. mains. In this way Kodak have cleverly used a 115v. lamp without using either a heavy transformer or a duly large resistance. Great care has obviously been taken in design for maximum electrical safety.

**Controls.**—A very good design in that the tilt (vertical) is achieved smoothly and easily achieved by moving the body of the projector. Only the claw housing, lamp unit moves on the main pivots around the cam-shaft. There is plenty of tilt adjustment (approx. equivalent to raising a 3ft. screen through about 2ft. 3in.)

Framing is of the always fixed optical centre type, the claw relative to the gate. The motion, driven by a single motor, has a very quick pull-down. The bladed shutter has an angle of 96 deg. out of the 360 deg. is "dark" time on the shutter efficiency is high.

**Gate.**—A double claw is used in positions +2 and +3. The lower claw is the principal one, the pull-down 3 frames below the gate.

The gate is book-form type, front plate sprung against the rear plate (the fixed aperture is in the rear). A sprung edge guide is fitted.

*Threading the A.15 projector: leader, pushed into the loading mechanism, automatically threads itself through the guide channel below the gate, and on to the take-up reel, where a clever toothed hub to hold the film. Tilt adjustment ingeniously only the black claw housing unit, gate, and lamp. The rest of the body remains still.*

plate can be slipped out for cleaning, and the lens carrier slipped off to give full access to the lens.

# WAVY



motion produced slight noise at each stroke (shutter noise), resulting in a fairly loud purr from the machine. Running speed, tested with a calibrated length of film, was approx. 17 f.p.s.

Steadiness, not perhaps quite up to the standard of the average sprocket fed projector, was found perfectly acceptable. Certainly the beginner need have no fears on this ground, and during our tests, surprise was expressed that steadiness on a sprocketless machine could be so good.

As the motor and lamp go on together, the blank screen will be illum-

price having been achieved by simplified design and organised production techniques, rather than by skimping. The compact grey plastic case (8½ x 6in. x 5in. back to front) is nicely set off by the gold anodised expanded metal front to the mechanism, with black Bakelite fittings and silver-finished cover plate on the claw unit. The machine is quite light (approx. 6lbs.), a good little performer, and good value for money. It surely will draw in many new adherents to 8mm., on counts of both price and ease of use.

(Submitted by Kodak Ltd.)

Price: £19 10s.

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## Test Report—continued from page 632

and 250v. mains. In this way Kodak have cleverly used a 115v. lamp without needing either a heavy transformer or an unduly large resistance. Great care has obviously been taken in design to attain maximum electrical safety.

**Controls.**—A very good design feature is that the tilt (vertical elevation) is smoothly and easily achieved without moving the body of the projector at all. Only the claw housing, lamp, and lens unit moves on the main panel (the unit pivots around the cam-shaft). This gives plenty of tilt adjustment (approx. 15 deg., equivalent to raising a 3ft. wide picture through about 2ft. 3in.)

Framing is of the always desirable fixed optical centre type, moving the claw relative to the gate. The intermittent motion, driven by a single nylon cam, has a very quick pull-down: the three-bladed shutter has an angle of 32 deg. on each cover-up blade. As only a total of 96 deg. out of the 360 deg. revolution is "dark" time on the shutter, the light efficiency is high.

**Gate.**—A double claw is used, in positions +2 and +3. The lower of the two claws is the principal one, starting the pull-down 3 frames below the bottom of the gate.

The gate is book-form type, with the front plate sprung against the fixed back-plate (the fixed aperture is in the back). A sprung edge guide is fitted. The front

*Threading the A.15 projector: the end of leader, pushed into the loading slot, automatically threads itself through the gate, through the guide channel below the gate, and on to the take-up reel, which carries a clever toothed hub to hold the end of the film. Tilt adjustment ingeniously moves only the black claw housing unit with lens, gate, and lamp. The rest of the projector body remains still.*

plate can be slipped out for cleaning, and the lens carrier slipped off to give full accessibility to the rear of the gate for cleaning the aperture. Both gate plates are relieved so will not rub the picture area of the film, while the snubbers and the chute below the gate have a concave form, touching only the edges of the film. One would of course never want to thread the gate manually, but it can be un-threaded in the middle of a film if desired, though somewhat awkwardly.

**Optics.**—The lens, though not marked, is a Kodak Ektanar f/1.6 of 20mm. focus, and of course bloomed. It is in a special 0.688in. dia. barrel with focusing arm attached. This arm works in a slantwise slot in its moulded Bakelite carrier, giving in-and-out adjustment by moving the arm up or down. We found this focusing adjustment relatively coarse: it needs a little care to set the focus to its best position and then to take one's hand away without joggling the setting slightly. Definition given by the lens proved surprisingly good, with just the expected slight softening of definition towards the corners of the picture.

The lamp is mounted horizontally behind the main front panel, the light beam being reflected by a 45 deg. mirror just behind the gate.

**Performance.**—Testing the Brownie 8 A.15, we found the light output good, averaging 11 foot candles on a 36in. wide screen (centre reading: 12½ f.c.). Evenness of illumination was excellent. This light output will give the standard screen brightness of 10 foot lamberts on a 33in. wide white matt screen, or on a glass beaded screen of about twice that width with the usual restriction on viewing angle.

Kodak Ltd. specifically recommend using their new white leader on all films to be used on the A.15; being a little thicker and stiffer than ordinary film, it goes through the auto-threader more easily and without risk of crumpling or jamming. During our tests, the new leader behaved perfectly in the auto-threader of the A.15 projector.

During our tests, the machine ran smoothly, the motor being almost noiseless, though the very fast-acting claw motion produced slight noise at each stroke (shuttle noise), resulting in a fairly loud purr from the machine. Running speed, tested with a calibrated length of film, was approx. 17 f.p.s.

Steadiness, not perhaps quite up to the standard of the average sprocket fed projector, was found perfectly acceptable. Certainly the beginner need have no fears on this ground, and during our tests, surprise was expressed that steadiness on a sprocketless machine could be so good.

As the motor and lamp go on together, the blank screen will be illumi-



*Back view with case open. The horizontally mounted 115v. type DFC Tru-Flector lamp is seen at top left of the case: its internal mirror condenses light via a small 45 deg. flat mirror on to the gate. The induction motor (constant speed) drives the mechanism via a re-inforced rubber belt, and a 4in. dia. fan is fitted to the outer end of the motor shaft. The resistance (right) is tapped for voltages between 200 and 250v. The black plate on the rear half of the cover forms the cable compartment.*

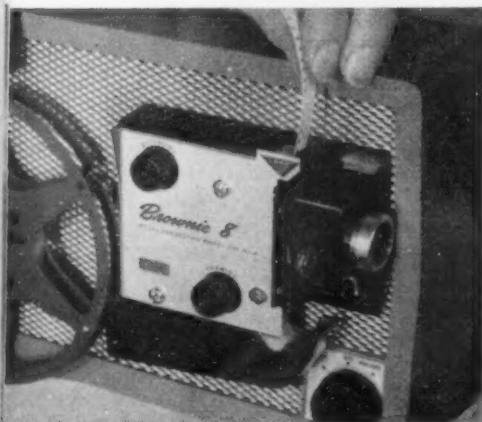
nated while auto-threading. But anyone wishing to apply a bit of showmanship will devise ways of not letting the light on to the screen until the film begins.

**Summary.**—This projector is particularly suited to the needs of the non-technical beginner, for whom the automatic threading, including the spool, will clearly prove a boon. It is as simple to use as one could wish for, and the standard of construction — though obviously designed for quantity production — is good and the parts show every sign of having a very long life indeed.

The finish is good, the very reasonable price having been achieved by simplified design and organised production techniques, rather than by skimping. The compact grey plastic case (8½ x 6in. x 5in. back to front) is nicely set off by the gold anodised expanded metal front to the mechanism, with black Bakelite fittings and silver-finished cover plate on the claw unit. The machine is quite light (approx. 6lbs.), a good little performer, and good value for money. It surely will draw in many new adherents to 8mm., on counts of both price and ease of use.

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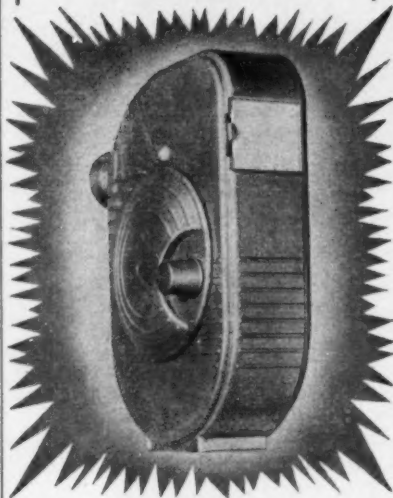
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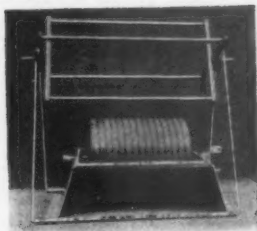
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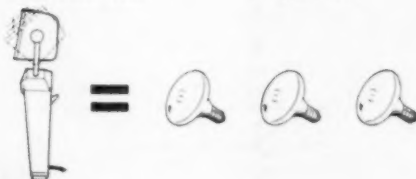
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